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ABSTRACT

Celebrating the strength of the land is the goal of this volume containing songs, bibliographies, teaching ideas, book and song reviews, and indexes for free materials. The first issue containing songs about the U.S. Constitution illuminates the vision of freedom, and the struggle for it. Visualizing the spirit of the Constitution and explaining the concept of rights and the ongoing struggle to defend them are ways that the people's songs may be most meaningfully used. Issue numbers Two and Three contain the great river songs that illustrate the diverse ways in which rivers contributed to the growth of the country. Every aspect of teaching can be made more vital by studying the history of rivers. The second issue emphasizes economic life, transportation, the historical approach, exploration, settlement and urbanization, politics and Native Americans. The third issue explores ecology, natural resources, wildlife and science, aesthetics, recreation, literature, folklore and the arts, and the dimensions of human tragedy in the struggle and use of rivers. (SM)

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FOLKSONG IN THE CLASSROOM

Volume VII, Numbers 1-3

1986-1987

Edited by:
John A. Scott
Laurence I. Seidman

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FOLKSONG IN THE CLASSROOM

A NETWORK OF TEACHERS OF HISTORY, LITERATURE, MUSIC AND THE HUMANITIES - A NEWSLETTER

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THIS IS A SPECIAL ISSUE FOR THE BICENTENNIAL OF THE CONSTITUTION-1987-1991 & RELATED WORKSHOPS

While much of its subject matter pertains to secondary school teachers, the editors believe that elementary teachers and librarians will be able to utilize much of it in their own teaching. It relates closely to the American REvolution and the founding of the United States. For all teachers we have attempted to present background material about the struggle for the ratification of the United States Constitution which was inseparably tied up with the inclusion of a Federal Bill of Rights, as an integral part of the Document.

The editors are also presenting workshops on Teaching the Constitution Through Song, as well as workshops on all phases and grade levels of the American story, Through Ballad and Song. See pages 4 and 5.

Correspondence from Our Readers

Delf Maria Hohmann c/o Dept. Folklore
lemorial Univ. of Newfoundland, St. John's
lewfoundland A1C 5S7 Canada

I spent most of my summer in Ontario and worked for 2½ months for the Mariposa Folk Festival. It was a lot of fun to work on a big festival like this and see it growing, although I did not chance to see much of the actual festival, but I suppose that this is the way it goes.

I went to Germany in August to do a series of seven concerts, which really went well. I first wondered how would an audience, whose mother tongue is not English, react to an entire evening of songs in English. But they were just great and fascinated by the Canadian material I performed. I put a lot of effort into the interpretation of the songs and gave very detailed information on the background of the songs andtheir content of the songs I sang. So, it turned out to be more or less an evening of "story telling" and music. I also figured it would be great if anglophone folksong were to become more integrated into English lessons in German high schools, because one can teach an incredible amount of culture through that and it is even more stimulating for the students --- I always missed it in my English lessons.

THerefore I plan to give a number of classes in the next spring in German highschools to see how it works, and if it does, I have in mind to go back there and teach seminars to English teachers in Germany. This certainly would be a long term project, but I am very enthusiastic about it. FOLKSONG IN THE CLASSROOM is surely a very important device for that.

Take care. All my best.

(This letter was written in November 1985-but still of interest and value-thanks Delf)

Karen Keenan 1343 Brainerd Ave.
Duluth, MN 55804

Thank you! Folksong In the Classroom is the answer to my prayers. I began using it immediately with my elementary students. I have also shared it with the classroom teachers in my building and with our mulitcultural specialist. All greeted it with wows!

This coming March(1986) I will be giving a presentation to a Reading council gathering of elementary classroom teachers. The focus is using music in language/reading. I would like to introduce them to Folksong In The Classroom. Do you have any promotional material that I could share with them? They are planning now for approximately 150 people.

Editors' comment:

We did send Ellen some materials and thanked her for her kindness. She had a great conference and as a result of her handing out our materials we have received a few subscriptions from teachers who attended.

If you are having workshops or meetings in your school or district and would like to help us publicize the newsletter, we would be glad to send you handouts about the newsletter, to be given to colleagues whom you think might be interested in our publication.

***

Correspondence from Our Readers

Art Thieme Folklore,Jokelore and Songs
P.O. Box 117 Peru, IL 61354
815-224-2336

Just want to say that I've read ALL (the entire set) of your old newsletters and they're a great collection of songs and ideas. I make my living singing folksongs. About one third of that living comes from student assembly situations, student workshops and also workshops designed to show teachers how they might incorporate folksongs into the basic curriculum. It's really good to know that you and others are doing many of the same things I've been doing. It's also good to get new input and ideas on how to relate these old songs I care so much about, to the general learning experience.

There's a wealth of ideas in your publication and I intend to use many of them. It's also fascinating to see how many of the ideas I've come up while working in the schools are the same ones you've hit on. It must be the basic logic of it all that becomes apparent (eventually) to anyone working with folklore the way we do. It's good to know I'm not alone!!!

Here's a copy of Come For To Sing magazine. I've been wiritng a column for them for over a decade and the one in this issue is on my teacher workshops that I've developed through Urban Gateway, an arts/education agency in Chicago.

Here's a workshop map I use with students -young and old. For young ones we move westward and I have the students color the areas of the map as we move. It's a general tool that I've used for 3rd graders through college level workshops.

Bryna Schenkman 1448 East Shore Drive
Alameda, CA 94509

I am a Special Education teacher, using music a lot to teach learning disabilities. Skills, such as visual coordination, meter-beats, learned in music, have generalized into academic skills.

Next year, 1986-87, I'll be doing a combined effort with gifted children and my learning handicapped students. My strength is music; the other teacher is drama. My age group is 6-8 years; hers are 5th and 6th graders. The teacher of the gifted will be doing social studies.

My instrument is the cello - not your basic folk instrument. I also play piano.

In any event, I hope we can use your materials. I will certainly cite you as one of our references. Our long term goals are to present a dramatization which will incorporate both gifted and learning handicapped pupils.

With this added info, can you be of additional help?

****

Editorial comment: We sent Bryna what thoughts we had. Can anyone else send her some suggestions from your own experience that she can try out?

****

Mike Flynn The Folk Sampler
Box 3012 Siloam Springs, AR 72761

Thanks for your letter and the information about the newsletter. It looks great! I particularly appreciate the article by Lyle Sparkman.

I produce an hour long folk music program from here in the Ozarks called the Folk Sampler. It is distributed by satellite by the American Public Radio network(for more information see page 39)

An Invitation from Your Editors: Invite Us to Present Workshops at Your School, District, City

BE NICE TO YOUR COLLEAGUES -- INVITE SEIDMAN AND SCOTT TO PRESENT A WORKSHOP TAILORED UNIQUELY FOR YOUR SCHOOL OR DISTRICT

Superintendent conference days, inservice workshops and meetings DO NOT HAVE TO BE dull or boring. They can be DYNAMIC, EXCITING, FASCINATING, MOTIVATING and even HAPPY occasions. Teachers can learn many practical ideas for classroom use and enjoy their day when Seidman and Scott give a workshop. We are teachers talking with teachers, exchanging ideas, suggestions, sharing. We have presented workshops all over the country. Send for our list of previous workshops - and our resumes. Even we are impressed when we read them!!!

In the workshop we explore the use of folksong as a teaching tool of high appeal for students of all grades, K through 12. Using folksongs is beneficial for all children - the gifted and talented, the average and the slow learner; the handicapped child as well as the normal child.

Folksongs can develop motivation and skills in reading, language arts, English, the social studies, the Humanities, the Arts and history. Folksongs provide a vivid illumination of the human past and help students grasp the reality of the contemporary world.

As folksong is interdisciplinary, we can work with teachers on a single grade level or with varying levels at the same time, crossing grades and subject areas. Because of our background as classroom teachers, we are able to identify with teachers and to present a program that is simple, yet practical and that teachers can utilize at once in their own classrooms. We especially encourage and provide guidance and help to teachers who have no musical background or ability to play an instrument, to still employ folksongs in their own teaching.

We show teachers how to integrate a song into their curriculum, introduce it into their class and motivate students to participate and learn. Ideas on how to follow-up with enrichment activities in reading, creative writing, research and the Arts are also presented. We teach songs from different periods, help teachers analyze their meaning, use them in a classroom situation and where to find additional folksongs. Song sheets, background materials, bibliographies and discographies are distributed to workshop participants. Teachers are involved in singing and discussing and are encouraged to ask questions. Workshops can be set up for any number between 20 and 150 teachers, librarians.

FEE: Expenses + $350 per day for each consultant,Tony Scott, Laurie Seidman
$600 for two consecutive days
Both Tony and Laurie together, expenses + $600 a day

For further information, please write or call: Dr. Laurence I. Seidman
140 Hill Park Avenue Great NEck, N.Y. 11021
516-466-8546 (home) 516,299-2374-5-6 (Long Island University)

See the next page for details of our special, timely workshop on TEACHING THE UNITED STATES CONSTITUTION AND BILL OF RIGHTS THROUGH TRADITIONAL FOLKSONG

Our NCSS*Workshop in New York City, November 1986

*National Council for the Social Studies - 66 annual meeting

Date and Time: MONDAY, NOVEMBER 17,1986 1:45-3:45 PM

Location: Senate Suite, Sheraton Centre 52nd St. & 7th Avenue, NYC

ALL NCSS MEMBERS INVITED

This proposal links the teaching of the American song heritage and the teaching of the Constitution, especially the Bill of Rights and the Wartime Ammendments. It addresses itself directly to 'teaching the riches of the past, and developing the informed citizen.' It relates also to 'ensuring the promise of the future,' since Americans will enjoy no future without a democratic Constitution and the guarantee of fundamental human rights. The topic is relevant not only to the refurbished Statue of Liberty but to the current constitutional Bicentennial.

Many teachers experience problems in classroom presentation of the Constitution. One compelling reason for this is the abstract nature of the study; the topic bores students because it lacks concreteness and seems to have little relevance to their immediate lives.

Here traditional song is a big help. The American Revolution was perceived by the revolutionaries as a struggle against British tyranny. The Constitution and the Bill of Rights were drawn up in an effort to provide a measure of popular rule and control, to ensure that tyranny would never again prevail, and to protect Americans against abuse of governmental power by powerful leaders. The songs of that generation inform us in detail how the participants understood tyranny, how they had experienced it and how they fought against it.

This experience does not stand alone. It is reinforced for our students by contemplation of tyranny in the modern world where constitutional restraints and guarantees do not exist -- particularly in the colonial world, where numberless examples may unfortunately be cited -- foremost among them South Africa, the Philippines, El Salvador.

The songs, not only of the revolutionary generation but of Americans throughout their historical experience, communicate a vivid impression of people's understanding of what it means to be human, to enjoy human rights, and to be free from abuse of power by the rich and powerful.

A wide range of material will be drawn upon to illustrate the concrete way that these elementary but seminal concepts of human freedom are imbedded in our Constitution, above all the Bill of Rights and the Wartime Amendments. We will provide participants in the workshop with a great wealth of songsheets (music and lyrics): songs of the Revolution, songs of the early Republic; songs of slavery and antislavery; woemn's songs; songs of the Civil War; workers' songs, Depression songs and more.

— ALSO —

We're also having a SIG(Special Interest Group) meeting on Sunday, November 16th

10:15-12:15 in the AM Chelsea Suite B ,The Sheraton Centre

The meeting is open to all NCSS members- Purpose is to report SIG activities, evaluate newsletter, plan future issues, elect officers, discuss expansion of membership. Time will also be alloted to discuss further how teachers can utilize folksongs to teach the Constitution.

The U.S. Constitution Through Its Songs and Ballads

Introduction

Why is it so important for us to teach the Constitution to young people?

- The American Constitution has an inescapable impact upon the lives of every single person in the country -- man, woman, and child, white and colored, worker, farmer, unemployed, professional. It is interwoven with the texture of our existence; and it is a document of such flexibility that it has been adapted over many years to cope with the rapidly and endlessly changing conditions of American life.

- Ours is a multi-ethnic people created by immigration from every nook and cranny of the globe. Americans have their roots in, and owe loyalties to, the most diverse of human cultures. What binds all these people together, and defines their existence as one nation indivisible, more than the Constitution? It is hard to conceive a vast democratic Republic of the type we live in without an instrument of this type to provide fundamental legal and ethical guidelines.

Behind the political machinery that the Constitution sets up lies a spirit, a vision, and a 'first assumption' about human existence that dates back to Thomas Jefferson and the Declaration of Independence. All government in this country, and all law, derives its legitimacy from Jefferson's original statement about the fundamental purpose for the setting up of instrumentalities of rule: Men...created equal, are endowed with...inalienable rights....To secure these rights governments are instituted...deriving their just powers from the consent of the governed.... As Jefferson saw it, the sole purpose of government was to advance the right of individuals to life, liberty, and the pursuit of happiness, and to protect the people against rule -- such as British rule -- that trampled upon human rights and refused to acknowledge accountability for its actions.

- Without bearing in mind the primacy of the concept of human rights, and the never-ending struggle to protect and to extend these rights as a most basic part of the history of this democracy, discussion of the machinery of the Constitution -- separation of powers, checks and balances, the legislative process, and so on -- is only an exercize at the same time meaningless and boring.

It is precisely to illuminate the spirit of the Constitution, to explain the concept of rights and the ongoing struggle to defend and to realize them, that the people's songs may be most meaningfully used.

How Do we make the Constitution come alive in the classroom?

- In general, we can do this only by translating the document into human terms, so that its human context, human impact, and human meaning become clear to our students. Again, when we approach the human dimension of our Constitution, the question of the use of folk song becomes immediately relevant. As we know, nothing humanizes classroom study so much, as the use of song.

- Many of the songs linked with our Constitution are freedom songs. They celebrate and they illuminate the vision of freedom, and the struggle for it, that are the bedrock of the history of the United States and the millions who live here. Generation after generation has been fired by this vision, and has become involved in this ongoing struggle, not won once and for all, but fought out over and over again. As we look back over past issues of Folk Song in the Classroom we find no less than fifty songs, taken from different periods in the American experience, that either express the vision of freedom or record the struggle for democratic rights.

One way to make the Constitution come alive in the classroom is to weave it into the entire treatment of American history and social studies from the beginning of the year to the end, rather than to throw it at the young people in a single, indigestible, and stupefying three-week dose. Below we submit just a few suggestions for beginning to carry this idea into effect.

Step 1

Lay a basis for the study of the Constitution in your unit on the American Revolution.

The people who drew up, debated and ratified the State and Federal Constitutions during the years 1776 to 1791 were members of the revolutionary generation; and the lessons and the experience of the Revolution were still very much in their minds. We might talk about a twofold lesson:

(a) The great heritage of British rights was a fine thing to fight, and if need be, die for; but

(b) British imperial power had turned into despotic rule which, since it denied people their rights, and tried to take them away, had to be removed, if necessary by force. Americans remembered the bitter sufferings which they and their families had undergone as a result of the deeds of the British government, and its abuse of that great power through which it had ruled American destinies.

The historical experience of tyranny received expression in many songs which have been published in previous issues of the Newsletter. For these, and other songs that will be mentioned in this introduction, see the Annotated Index at the end of this issue, on pages 29-30 .

Step 2 In dealing with the Constitution and the struggle for its ratification, be sure to deal with the deep and continuing fear, on the part of ordinary people, with the danger of abuse of power on the part of a new central government.

This concept of the abuse of power is a simple yet absolutely central concept which students must understand if they are to grasp the nature and the essence of the American Constitution. It is easy, too, to translate this concept into personal terms. Ask your students: what recently have you done, or what recently has been done to you, that was unfair? Young people may have grievances that are merely imagined; but, at the same time, they are no strangers to abuse of power. They have suffered at the hands of parents, teachers, siblings, and fellow-students; they have experienced deep and passionate resentment, and they all have a keen sense of wrong. It will help a lot if they learn this small piece of new vocabulary: abuse of power. Abuse of power not merely poisons personal relations, but it is a plague that has infected all governments on earth, not excluding our own, from the beginning of civilizations.

Thomas Jefferson expressed it well, in what we might characterize as the Copernican Law of power in the hands of people: "Power corrupts," he wrote, "and absolute power corrupts absolutely."

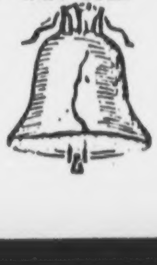
This concept of abuse of power may be translated, too, into vivid, tragic and beautiful terms by the use of traditional song. American songs, as it were, Americanize the concept. For examples, again, see the Annotated Index at the end of this issue.

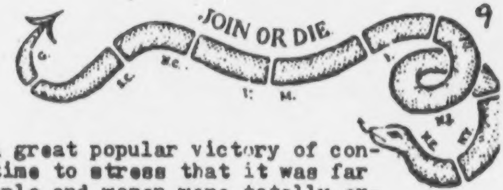
From the beginning of the American Revolution,Bills of Rights were thought of as indispensable safeguards to protect the people from whatever governments they chose to set up, either State or Federal. For a further development of this point, see the article that follows "Origin and Development of the Bill of Rights."

Step 3 In studying the Early American Republic (1790--1850) pay attention to the vision of freedom embodied in the Constitution which white people (and males in particular) would at once begin to celebrate.

Fundamental to the freedom won by the American Revolution was the right to move freely: to go where you pleased, to think, say and write what you pleased, to worship and to live as you pleased. Many songs gave expression to this right, notably, and perhaps brilliantly, TO THE WEST and MY FANCY FLIES FREE, which we reproduce below, on pages 16-17. For more songs of the Early Republic that deal with this theme, again, see the Annotated Index.

Other songs reproduced below, the Quaker Courtship illustrate the same theme.





Step 4

The Bill of Rights was a great popular victory of constitution-making; take time to stress that it was far from complete: Black people and women were totally excluded from its guarantees. These people, in huge numbers, were still totally excluded from political life and the political process.

As we move in in our studies toward the Civil War, we may explore this aspect of the 'unfinished' quality of the Revolution by paying attention to the plight of Black Americans. Four million of them, by 1860, did not live under a free government of their own choosing, but under slavery, one of the harshest and most despotic forms of rule ever experienced by men and women.

Black Americans first protested against the total deprivation of human rights, then fought to win these rights. Their struggles and their experience of tyranny have given rise to songs that are numbered amongst the most moving, and the most magnificent, in the American heritage. These songs are about the Constitution because they celebrate, and fight to win, the basic American birthright of freedom.

Many of these songs -- songs protesting slavery and songs celebrating freedom -- have been published in past issues. See the Annotated Index. To illustrate Step IV we reproduce below a convict song from the past Civil War period: Take This Hammer.

Step 5

Another Unit of the Social Studies deals with the triumph of Big Business and industrialization in the postwar period,(1865--1900), along with the rise of a militant labor movement and rapid urbanization. In this period the frontier vanished. Old rights would have to be fought for in new ways.

The First Amendment needs to be introduced in some detail in connection with the rise of the labor movement. From the outset the successful organization of American labor was impossible unless workers enjoyed the most elementary political rights: the right to meet openly and in public, to talk about their grievances, and to organize unions and petition employers in order to promote and defend their economic and social interests. This was obvious enough to the workers, but not so obvious, perhaps, to our students who see it all from a distance. Time and again workers'assemblies were attacked and broken up by police or company strongarm men. Continuing worker battles on behalf of freedom of association, agitation and organization; on behalf of freedom of speech, press, and petition were, therefore, battles in defense of the American Constitution itself.

We reproduce below one of the classic labor songs of this era, Bread and Roses that proclaims the right to organize in pursuit of freedom and happiness (see also Annotated Index for labor songs in previous issues).

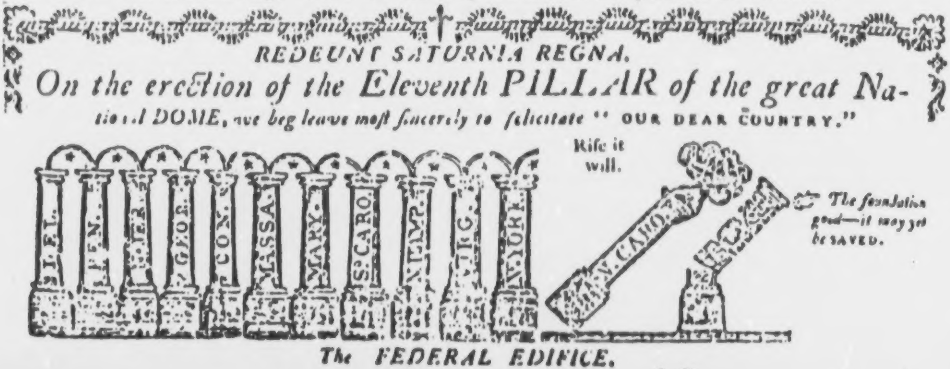
Industrialization brought with it severe recurring depressions when workers lost their jobs and were faced, they and their families, with intense suffering. They had freedom of movement still, for sure. But what is the use of the right to move when you are starving and have no land? Clearly in the new urban age when millions possessed no other resources than their labor, basic human rights would need to be protected in far different ways than they had been on the farm or the frontier. Thus the new industrial conditions pointed forward to a time when the Bill of Rights must include not only political rights but social and economic rights as well -- and, above all, the right to a job and to decent shelter. Such rights would have to be declared and made real with the help of the nation's immense resources mobilized by the government itself: by federal and state authority committed, under constitutional guidelines to a totally new and active role in protecting people's rights to life, liberty, and happiness.

Below we reproduce two songs that depict poignantly the plight of the landless, the jobless, and the rootless in the age of industry; and that express graphically the mockery of a 'right to move' when there is nothing at the other end of the road. (For additional labor songs, see Annotated Index): Wandering and Goin' Down the Road.

Step 6

The increasing struggle and outcry by women in the 19th century to demand their rights, especially the right to vote, is the sixth step in our interpretation of the Constitution and the Bill of Rights.

In these days of the women's movement that has affected every aspect of our contemporary life, it is difficult for students to realize that there was a time when women had few rights and received little recognition for their role in society. One of the chief methods that suffragettes used to publicize their struggle for the ballot were songs. They used them as effective political and media devices to bring the country's attention to the justice of the women's demand that they were equal citizens. We reproduce one of these suffragette songs, "The Taxation Tyranny." Listed in our annotated index are other women's songs that we have published in previous issues.


REDEUNT SATURNIA REGNA.
On the erection of the Eleventh PILLAR of the great National DOME, we beg leave most sincerely to felicitate "OUR DEAR COUNTRY."
Rise it will.
The foundation good—it may yet be SAVED.
DEL.
PEN.
N.JER.
GEOR.
CON.
MASSA.
MARY.
S.CARO.
N.HAMP.
VIRG.
N.YORK.
N.CARO.

The FEDERAL EDIFICE.

The Story of the Bill of Rights and the Ratification of the Constitution

Centuries of struggle in England lie in back of the creation of our Bill of Rights; and, at the foundation, lies Magna Carta. This was a written constitution forced upon King John I at sword point in 1215. It established a colossal precedent for later generations both in the Old World and in the New that power must be exercized under the restraint of, and in accordance with guidelines established by fundamental written law. The stress was upon a written constitution.

Magna Carta and the defense of written rights which enabled people from generation to generation to know their rights, enjoyed a renaissance in the 17th century, when revolutionaries in England invoked it in renewed struggles against the absolutist claims of the Stuart Kings. Thus the colonists came to these shores with a knowledge of the heritage of rights that they enjoyed as Englishmen, many of which had been won as a result of centuries of struggle and legal development in England--habeas corpus, trial by jury, presumption of innocence until proven guilty, the right to counsel, no excessive fines or bails, the privilege against self-incrimination.

The coloinsts, too, were in flight not only from royal power, but from the establishment of government in which church and state were united in a single rule. Colonists claimed a freedom of speech, thought and worship, which they could never enjoy so long as they were fettered not only by the State but the Church as well.

Their whole experience caused the American colonists to place an extraordinary emphasis upon the power of the written word in establishing government and in defining rights. The experience of frontier life required that new governments be set up to guide a people in the wilderness. A new frame of life had to be built where none existed before. English kings cooperated by providing written 'charters' that conferred both land and governmental rights upon the founders of the American colonies.

By 1763, at the end of the French and Indian Wars, the colonists realized that the British government, after years of benevolent neglect, was starting to mount a serious offensive to abolish traditional British rights and to rule America by military power and absolute force. The defense of these traditional British rights became a battle cry, raised by colonial leaders, to rally the colonists behind the banner of resistance One of the first acts of the Continental Congress when it met in 1774 was to draw up a Declaration of Rights which it charged that the Crown had deliberately violated.

The Declaration of Independence in 1776 was not in itself a declaration of rights, but a corollary to the Declaration. It spelled out the ways that King and Parliament had attacked American rights and made a ringing affirmation of the obligation of Americans to defend their rights by overthrowing a government that had so seriously abused its power.

At the very outset of the Revolutionary War in 1776, patriots began to set up new and independent state governments of their own. In many cases they embodied in their written State constitutions new Bills of Rights. The model for all of these Bills of Rights was the Virginia Bill of Rights which George Mason, Virginia planter and constitutionalist, had drawn up in 1776. This achievement entitles Mason to be ranked with the leading Founding Fathers of our Constitution, having in this respect, the same significance as Hamilton, Madison, and Jefferson himself. Mason's name, unfortunately, is rarely mentioned even in our leading history textbooks. Like Jefferson, Mason gave enduring expression to the spirit of the American law that human rights lie at the very core of our Constitution. This Declaration of Rights set forth principles which Mason regarded as basic to a free republic:

- the people are the source of governmental power

- there is the right of revolution

for the overthrow of tyrannical governments

- individual rights include: freedom from self-incrimination
  freedom from excessive bail and cruel or unusual punishments
  freedom of the press
  the free exercise of religion
  rights of conscience

Many of the new states followed Virginia's lead. Mason's influential model spread speedily to all parts of the country and received wide accepatance. His Declaration of Rights may be said to have expressed a national consensus on the fundamental human, or "natural" rights which people held during the revolutionary era.

The new states -- loosely linked together in the alliance known as The Confederation -- not only incorporated Bills of Rights into their own constitutions, but drew up a Bill of Rights for the territory which they came to own collectively at the end of the war, and for which they established a 'frame' of government in the famous Northwest Ordinance of 1787. This Bill of Rights, said the Ordinance, was an agreement between the people of the original States and the people in the Northwest Territory, remaining "forever unalterable." By 1787 the Virginia Declaration of Rights had exercized a decisive influence throughout the Union.

In the years that followed the end of the war in 1783, American leaders moved rapidly to consolidate their power in the face of threats and challenges, many of which have been set forth for us by Hamilton, Madison and Jay in the Federalists papers. To meet these problems, they proposed the abolition of the Confederation and the establishment of a far more centralized government under a quite new federal Constitution. This story, which we need not repeat here, is familiar to generations of Americans from the accounts that dominate our social studies texts. The threats and challenges which this Constitution was designed to meet included: defense of the West, defense of the country from European invaders, defense from internal dangers such as farmers revolts or slave insurrections, consolidation of financial control, resolution of the dangers of possible violence through the eruption of inter-state disputes, effective control of interstate commerce.

In focusing upon the need for a stron central government, the Founding Fathers who met in Philadelphia in 1787, completely lost sight of the dangers of central government. George Mason, who attended the Constitutional Convention, was one of a small group who refused to sign the finished document. He had no quarrel with the view that it was necessary to set up a paramount power in the American Union, and that in certain key areas state governments should be subordinate to the direction of a central authority; but he said:

> "There is no DEclaration of Rights, and the laws of the general government being paramount to the laws and constitutions of the several states, the Declaration of Rights in the separate states are no security. Nor are the people secured even in the enjoyment of the benefit of the common law ...There is no declaration of any kind for preserving the liberty of the press, or the trial by jury in civil cases; nor against the danger of stand ing armies in time of peace...The government will set out a moderate aristocracy; it is at present impossible to forsee whether it will, in its operation, produce a monarchy, or a corrupt tyrannical aristocracy..."

The opposition to the new Constitution emerged rapidly toward the end of 1787, crystallizing around the person of Mason

Mason's decision to go into opposition was very important. The struggle for a Federal Bill of Rights now became a central factor in uniting and giving coherence to the opposition throughout the States, which is known to history as the opposition of the Antifederalists. Antifederalist positions were innumerable and diverse. Their historical significance was that they became united on a single issue, and by so doing, were able to make a contribution of key importance to the creation of the federal Constitution. The division between Federalists and Antifederalists was therefore in its origin a disagreement between the Founding Fathers themselves.

State conventions to debate and ratify the Constitution began to meet late in 1787. At first all went well for the Federalists; but as winter of early 1788 turned to spring, mounting demands in these conventions for a Federal Bill of Rights began to be heard. In early summer the Virginia and New York assemblies met at the same time, and the struggle came to its climax; it was here that the heart of the antiFederalist opposition was to be found; and a Union without these two powerful States, clearly enough, would be no Union at all. By June it dawned upon the alaramed Federalists that they were in peril of losing the struggle for the ratification of the Constitution. They needed a bold new strategy that would win enough antifederalists to their side.

This was masterminded by Alexander Hamilton and James Madison. Both men, committed themselves to securing the passage of ammendments submitted by the Virginia and New York conventions in the form of a Bill of Rights, when the first Congress under the new Constitution convened in New York in 1789. This pledge secured a Federalist victory in these two states and ensured the triumph of the Constitution. But even then, neither Madison nor Hamilton were under any illusions as to the consequences if they failed to secure passage of the 'recommendatory ammendments' in Congress. Failure to fulfil the pledge would present a renewed danger of secession and the destruction of the Union.

In 1789 accordingly, Madison lost no time in announcing his intention to introduce ammendments. His speech of June 8 was a moment of high drama for the whole Congress. It showed Madison not only as a jurist who had made a masterly synthesis of the Bill of Rights proposals laid before the State conventions; but as a statesman with an extraordinary grasp of the significance of the Bill of Rights that he now proposed. "It will be desirable," he said

> to extinguish from the bosom of every member of the community, any apprehensions that there are those among his countrymen who wish to deprive them of the liberty for which they valiantly fought and honorably bled."

Six centuries of Anglo-American legal and social struggle lay in back of, and made possilbe, Madison's extraordinary summation."No person," ran one of his proposals, "shall be deprived of life, liberty or property without due process of law." This clause was a reformulation of Magna Carta's clause #39: "Nullus liber homo capiatur vel imprisonetur..nisi..per legem terrae." (No free man shall be seized or imprisoned except by the law of the land).

Congress approved the ammendments with few changes and they were submitted to the States for ratification. They went nito effect December 1791 after 9 states approved them.

The struggle both to defend the Bill of Rights and to win new rights required by modern living, is a never-edning struggle; each generation must make its own special contribution. As Supreme Court Justice William J. Brennan siad in his address to a Georgetown University symposium on October 12, 1985:

> "The vision of human dignity embodied in the Constitution is deeply moving. It is timeless. It has inspired Americans for two centuries and it will continue to inspire as it continues to evolve...
>
> "If we are to be as a shining city upon a hill, it will be because of our ceaseless pursuit of the constitutional ideal of human dignity. As we adapt our institutions to the ever-changing conditions of national and international life, those ideals of human dignity - liberty and justice for all individuals - will continue to inspire and guide us because they are entrenched in our Constitution.
>
> "The Constitution with its Bill of Rights thus has a bright future, as well as a glorious past, for its spirit is inherent in the aspirations of our people."

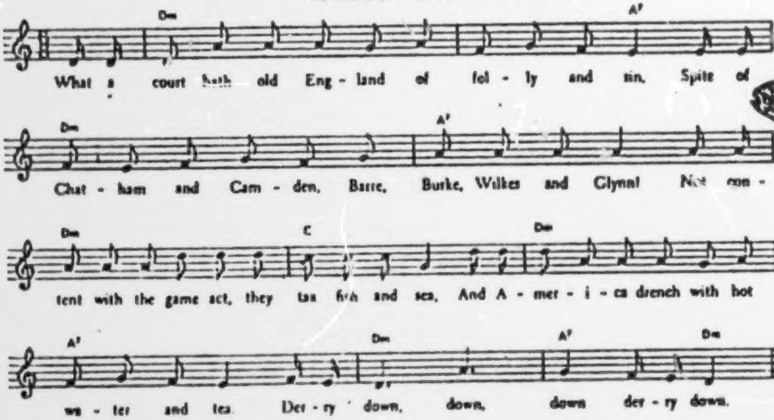
Abuse of Power British Tyranny

Step 1

The British closed the port of Boston in 1774 as retaliation for that act of defiance known as the Tea Party. This was a high act of tyranny and the Americans understood this. The shutting off of trade with the outside world at a single blow cut Bostonians off from their livelihood and food, even though they had done no wrong, had no trial and deserved no punishment.

Fish and Tea may be seen as a brilliant protest against the cruel and highhanded act of British power. The King's court, says the song, is drenched in evil and stupidity; when will it end? For the very first time Americans are invited to consider that abolition of this government alone --a 'capital chop' will solve the problem. They've sent strutting generals across the sea to cow us into submission; we don't think that they will succeed against freemen defending their freedom. British rights are part of our heritage; these rights include freedom from military rule or coercion in time of peace. And we, as good British, will die for our constituioanal rights.

Fish and Tea **


Dm
A7
What a court hath old Eng - land of fol - ly and sin, Spite of
Chat - ham and Cam - den, Barre, Burke, Wilkes and Glynn! Not con -
C
tent with the game act, they tax fish and sea, And A - mer - i - ca drench with hot
wa - ter and tea. Der - ry down, down, down der - ry down.

But if the wise council of England doth think,
They may be enslaved by the power of drink,
They're right to enforce it; but then, do you see?
The Colonies, too, may refuse and be free.
Derry down, down, down derry down.

There's no knowing where this oppression will stop;
Some say—there's no cure but a capital chop;
And that I believe's each American's wish,
Since you've drenched 'em with tea, and depriv'd 'em of fish.
Derry down, down, down derry down.

The birds of the air, and the fish of the sea,
By the gods, for poor Dan Adam's use were made free,
Till a man with more power, than old Moses would wish,
Said, "Ye wretches, ye shan't touch a fowl or a fish!"
Derry down, down, down derry down.

Three Generals these mandates have borne 'cross the sea,
To deprive 'em of fish and to make 'em drink tea;
In turn, sure, these freemen will boldly agree,
To give 'em a dance upon Liberty Tree.
Derry down, down, down derry down.

Then *freedom's* the word, both at home and abroad,
And [away] every scabbard that hides a good sword!
Our forefathers gave us this freedom in hand,
And we'll die in defence of the rights of the land.
Derry down, down, down derry down.

Vocabulary:

Capitol chop - declare themselves free of Britain's rule

scabbard - leather thong for holding sword

**Frank Moore, Diary of the American Revolution, 1967 edition

Abuse of Power by the American Government

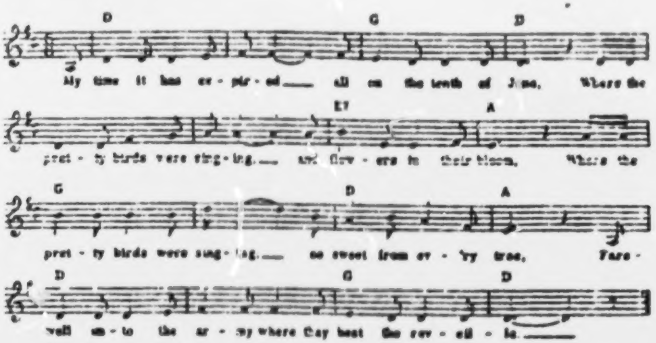
Step 2 New Song

We reproduce this song because it is an excellent example of the principle of Step 2: namely that there is a danger of the abuse of power not only by the British government, but by any government under which human beings have to live. Here the soldiers mutiny against evil practices of the American government even while the REvolution is still going on -- no pay, poor food, and clothing, unfair treatment by officers. We're willing to fight, the message says, but treat us as human beings who have rights.

For a more detailed commentary on the mutiny in the American army during the Revolutionary War, see Vol III #2, page 47(our original commentary).

A New Song, Written by a Soldier**

Tune: Traditional


D
G
D
My time it has ex - pir - ed all on the tenth of June, Where the
E7
A
pret - ty birds were sing - ing and flow - ers in their bloom, Where the
G
D
A
pret - ty birds were sing - ing so sweet from ev - 'ry tree, Fare -
D
G
D
well un - to the ar - my where they beat the rev - eil - le.

And to you my lovely officers, a word I have to say,
Before you go to battle, consider well I pray,
See how you kept our wages back, and robbed us of our clothes,
That we so dearly paid for in hard fatiguing blows.

And to you my lovely officers, those lines were written for,
I'd have you to pray for a short and moderate war,
Pray for the strength of Sampson and great King David slight,
For there's scarcely one to twenty of you that's courage
  enough to fight.

Hear a word unto our counsel, that rules through every state,
I pray be honest-hearted, for knavery I hate,
Try for once to do justice, be liberal and free,
Deal fairly with a soldier, and he'll deal fair with thee.

What think you of a soldier that fights for liberty,
Do you think he fights for money, or to set his country free?
I'd have you consider, and bear it on your mind,
Lest you should want their help again, it might be hard to find

Our officers on the right of us, our country on the left,
Our enemy in front of us a-firing at our breasts,
The devil he comes up behind, and brings up the rear,
And a soldier that escapes them all has never need to fear.

My time it has expired, my song is at an end,
Here's a health to General Washington and every soldier's friend,
And he that cheats a soldier out of his little pay,
May the devil take him on his back, to hell with him straightway

**Diary of the American Revolution compiled by Frank Moore; edited by John Anthony Scott: New York: Washington University Press,pp.480-2

16

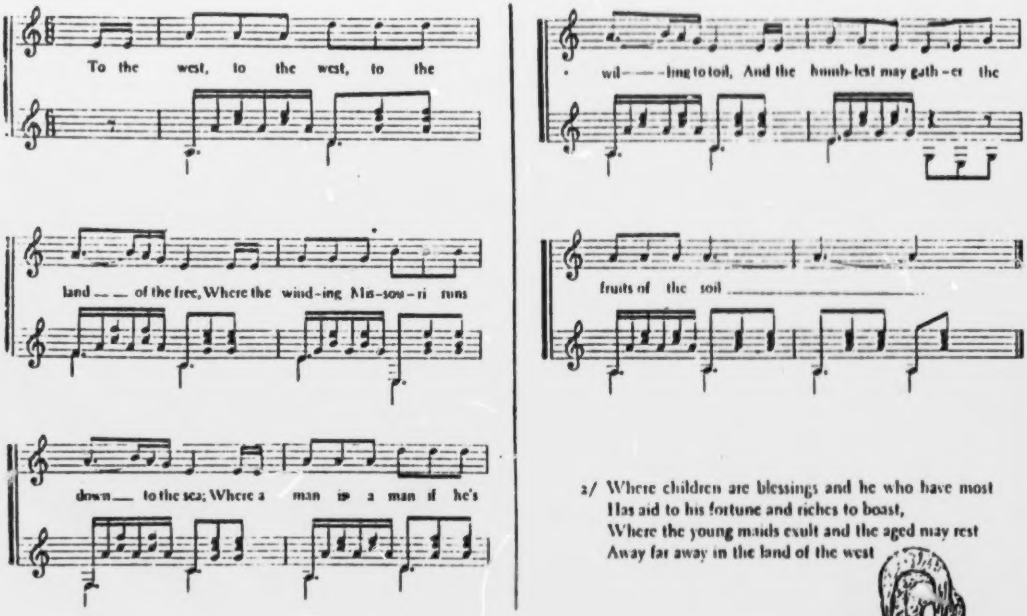
The Vision of Freedom in the Early Republic and at the Frontier

Step 3

In song after song from this period, the same theme emerges: Americans are free to pursue happiness, because they have the right to move freely wherever they will in their vast land. This is in stark contrast to the European experience from which settlers came. There feudal restrictions on movement were still real, and bound peasants forever to the soil. State constitutions went out of their way to declare freedom of movement a natural and inherent right. The song TO THE WEST expresses vividly this theme. In this song, note that a dream of freedom lies at the end of the rainbow -- prosperity and peace for young and old, the dignity of work and the blessings that come from honest toil in the open air.

FREEDOM OF MOVEMENT

To the West*


To the west, to the west, to the
land ___ of the free, Where the wind-ing Mis-sou-ri runs
down ___ to the sea; Where a man is a man if he's
wil---ling to toil, And the humb-lest may gath-er the
fruits of the soil ___

2/ Where children are blessings and he who have most
Has aid to his fortune and riches to boast,
Where the young maids exult and the aged may rest
Away far away in the land of the west

---

* Lacecuffs and Leather Aprons by Marion Starkey; music by John A. Scott
pp. 100-101 Tune: Bonny Boy

My Fancy Flies Free

FREEDOM OF THOUGHT

My Fancy Flies Free was originally a German drinking song and an ode to freedom, hundreds of years old, that was brought to this country by immigrants to Pennsylvania in the 18th century. It became popular with many Americans and may be considered an apt expression of the spirit and inner meaning of the Bill of Rights.

The song deals with the freedom of the human mind, scorning any barriers to people's right to know, to debate, to dream about the world and to fashion it after thier dreams. In the end, says the song, the will to be free triumphs over the stone walls and steel traps of tyrants. Freedom of course, also includes the right to love. The song is echoed in the theme song of the Broadway musical, Don Quixote, The Impossible Dream. Teachers may liberate themselves and their students from an excessive focusing upon the nuts and bolts of the Constitution by using inspiring songs such as this, that deal not with legal technology, but with the dream behind it all.

Quaker's Courtship

FREEDOM OF RELIGION

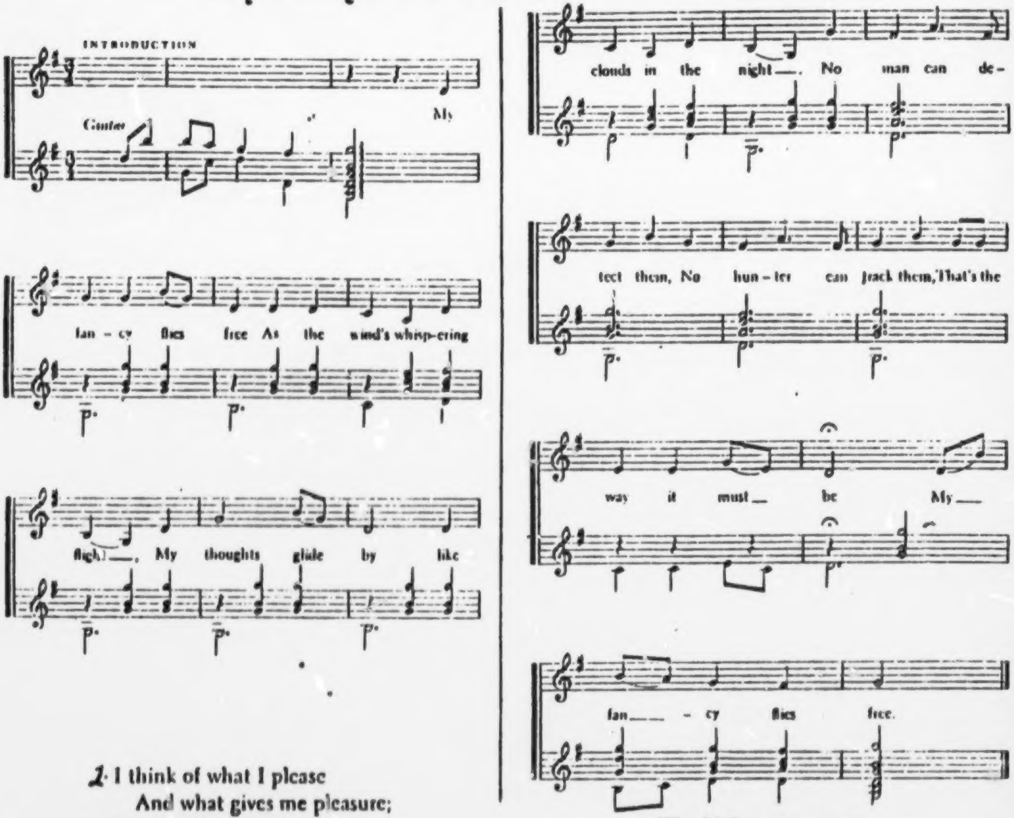
America as first settled by Europeans was, from the point of view of religion, a product of the Reformation. People who came here were of diverse faiths, from all the splinters and denominations of the churches created as a result of the Protestant revolution.

This meant from the start that Americans were not only a country of many peoples, but also one of many creeds. Fighting over credal matters, in this vast new land, would have been futile and meaningless. People of all faiths had to live side by side, and established churches, though they existed everywhere, speedily saw their authority undermined. American perception of British tyranny was that the Anglican church was very much part of it.

One of the enduring legacies of our Constitution was to recognize this reality of religious diversity, and to ordain that no church group should have primacy over the others in the new country. There was to be an end to the religious warfare and bloodshed that had drenched Eruope for 200 years and more.

Religion was a serious matter, but Americans had the freedom to make fun of their differences, as shown by this song, which in itself, is of European origin.

My Fancy Flies Free (Die Gedanken Sind Frei)


INTRODUCTION
Guitar
My
fan - cy flies free As the wind's whisp-ering
flight ___. My thoughts glide by like
clouds in the night ___. No man can de-
tect them, No hun - ter can track them, That's the
way it must ___ be My ___
fan ___ - cy flies free.

2. I think of what I please
   And what gives me pleasure;
The world of which I dream
   Is made to my own measure.
My heart's own desire
   Is a masterless fire,
That's the way it shall be,
   My fancy flies free.

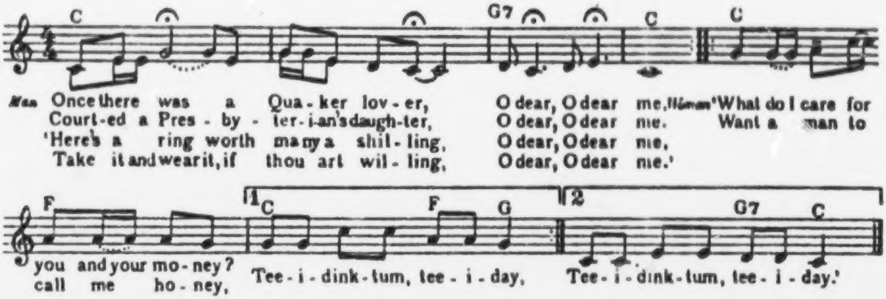
3. Pour out the red wine
   For my darling and me;
The green earth now is mine
   And contented I'll be;
I am not alone
   If a bottle I own
And my loved one's by me;
   My fancy flies free.

4. The highest stone wall
   Or well-guarded jail,
Resistless will fall
   And nothing avail.
My thought is so swift
   It makes a deep rift
In the thick masonry;
   My fancy flies free.

5. Farewell then to sadness
   And meaningless care;
Instead welcome gladness
   And happy you'll fare.
Your soul fill with laughter
   And sing ever after,
And know it shall be,
   Our fancy flies free!

*Lacecuffs and Leather Apronsby Marion Starkey, translated by John Anthony Scott pp.176-178

Quaker's Courtship


C
G7
C
C
F
1
C
F
G
2
G7
C
Man Once there was a Qua-ker lov-er, O dear, O dear me. Woman 'What do I care for
Court-ed a Pres-by-ter-i-an's daugh-ter, O dear, O dear me. Want a man to
'Here's a ring worth many a shil-ling, O dear, O dear me,
Take it and wear it, if thou art wil-ling, O dear, O dear me.'
you and your mo-ney? Tee-i-dink-tum, tee-i-day, Tee-i-dink-tum, tee-i-day.'
call me ho-ney,

1 *Man:* Once there was a Quaker lover,
O dear, O dear me,
Courted a Pres-by-terian's daughter,
O dear, O dear me.
' Here's a ring worth many a shilling,
O dear, O dear me,
Take it and wear it, if thou art willing,
O dear, O dear me.'
Woman: ' What do I care for you and your money?
Tee-i-dinktum, tee-i-day,
Want a man to call me honey,
Tee-i-dinktum, tee-i-day.'

2 *Man* ' Madam, I have both home and land,
And both shall be at thy command.'
Woman: ' What do I care for your home and land?
All I want's a handsome man.'

3 *Man:* ' Madam, I have come a-courtin',
'Tis not for pleasure, nor for sportin'.'
Woman: ' What do I care for your desire?
If you come, you'll court the fire.'

4 *Man:* ' I'll go home and tell my mother,
She'll go straight and find me another.'
Woman: ' What do I care for you and your mother?
She's an old Quaker and you're another.'

5 *Man:* ' Must I give up my religion?
Must I be a Presbyterian?'
Woman: ' Cheer up, cheer up, loving brother,
If you can't catch one fish, catch another.'

* Folk Songs of North America by Alan Lomax, p. 28

The Protest and Vision of the Slaves

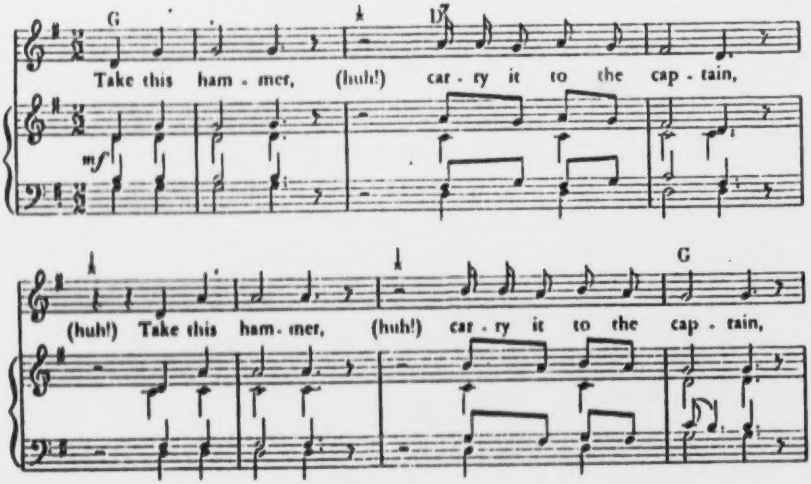
Step 4

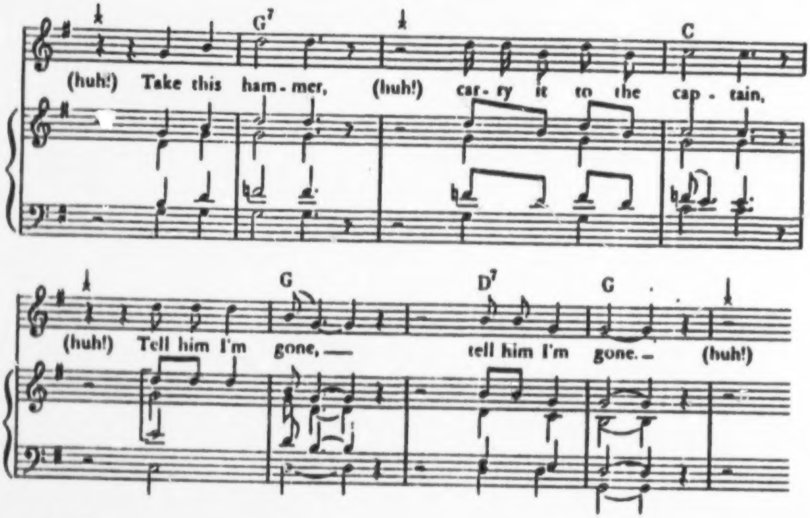
Slave songs express both deep protest, and also a vision of freedom. Many of the songs which we have reproduced in past issues are listed in the Index of Songs and the Constitution on page . We reproduce one song of black people from the postslavery period that both articulates protest and deals with the unconquerable urge to be free.

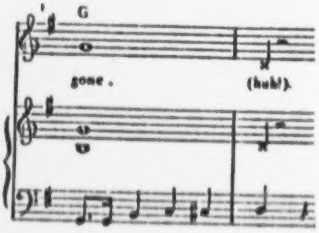
Take This Hammer is a work song of Southern black convicts in the period after the 1870's. Working in gangs, the men sang hammer songs whose rhythm helped to make the back-breaking work bearable. Black convicts on State farms were made to work unmercifully for long periods of time as punishment for petty offenses or no offenses at all. They were railroaded to jail in order to provide the State and those who hired them from the State with cheap, expendable labor.

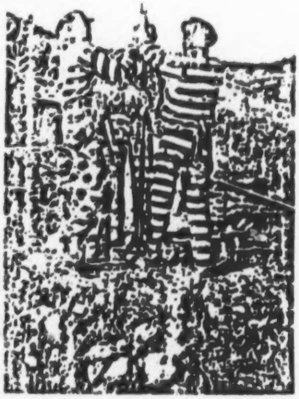
Convicts were, in effect, slaves, but often their condition was even worse than that of slaves. Slave masters had some inducement for treating their slaves well. Like slaves. the convicts protested their fate and they dream of winning freedom. That is what the song is about. The downboat in every other bar (huh!) marks the strike of the pick or sledgehammer against the ground, or the rock.

Take This Hammer


G
D7
Take this ham - mer, (huh!) car - ry it to the cap - tain,
mf
G
(huh!) Take this ham - mer, (huh!) car - ry it to the cap - tain,


G7
C
G
D7
G
(huh!) Take this ham - mer, (huh!) car - ry it to the cap - tain,
(huh!) Tell him I'm gone, — tell him I'm gone. — (huh!)





1. Take this hammer, (huh!) carry it to the captain, (huh!)
Take this hammer, (huh!) carry it to the captain, (huh!)
Take this hammer, (huh!) carry it to the captain, (huh!)
Tell him I'm gone, (huh!) tell him I'm gone. (huh!)

2. If he asks you, (huh!) was I running, (huh!)
If he asks you, (huh!) was I running, (huh!)
If he asks you, (huh!) was I running, (huh!)
Tell him I was flying, (huh!) tell him I was flying. (huh!)

3. If he asks you, (huh!) was I laughing, (huh!)
If he asks you, (huh!) was I laughing, (huh!)
If he asks you, (huh!) was I laughing, (huh!)
Tell him I was crying, (huh!) tell him I was crying. (huh!)

4. Take this hammer, (huh!) and carry it to the captain, (huh!)
Take this hammer, (huh!) and carry it to the captain, (huh!)
Take this hammer, (huh!) and carry it to the captain, (huh!)
Tell him I'm gone, (huh!) tell him I'm gone. (huh!)

* Folk Song: U.S.A. by John A. Lomax and Alan Lomax, pp. 322-23.

Labor and the First Amendment

Step 5

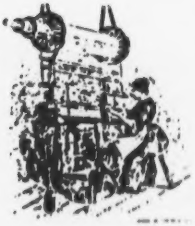
Foremost defenders of First American rights -- the right to speak, to meet together, to organize and to petition for redress of grievances -- have been American workers. Workers have made clear, from the beginning of the struggle to organize unions, that the First Amendment is a sine qua non of successful organizing. What kind of organizing can you do, if you do not have the right to meet without police interference, and to talk to each other? What kind of organizing can you do, unless you enjoy the right to petition both employer and State to reform the evil conditions under which you suffer?

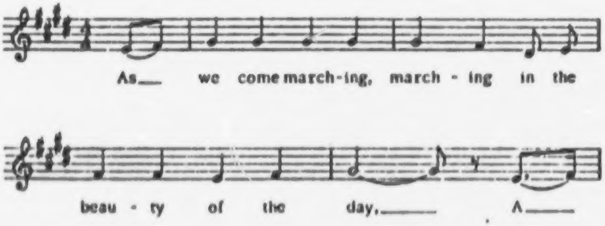
Once workers have established their right to associate together, and to communicate with authorities, they have moved on immediately to demand basic social and economic rights -- the right to a job, to decent working conditions, to unemployment benefits, to a dignified and secure old age, to freedom from want, to an environment free of poisons and pollutants.

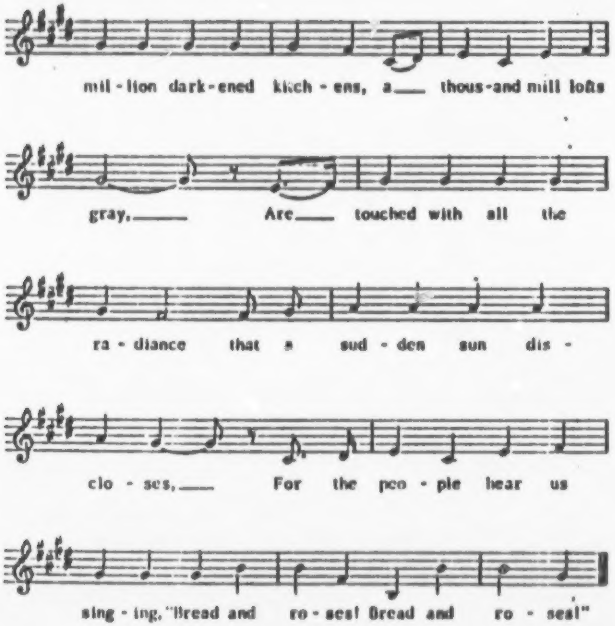
Bread and Roses

Bread and Roses, one of the most famous songs of the American labor movement, arose out of the great struggle of the textile workers at Lawrence, Massachusetts in 1912. In this struggle, women workers played a role of equal, if not greater importance, than that of the men. The song is not only a demand for bread, but a scorching affirmation of labor's ultimate vision -- a world that provides bread and roses too, taken to symbolize everything ever held to be precious in the American dream. This dream, with urbanization, now becomes emplanted in the midst of smoky cities as well as in the countryside. It expresses the aspirations of both men and women. It is noteworthy that this great song results from the cooperation of a male poet and a woman musician.

After tremendous public pressure, the Massachusetts State legislature in 1911 passed a law limiting the working hours of children under 18 to 54 hours a week. Strenuously opposed to the law, the textile companies struck back by limiting the hours of all workers to 54 with a commensurate cut in wages. Workers who had been averaging $8.76 for a 56 hour week , were now losing 31¢ a week. Over 20,000 workers went out on strike and after ten weeks won important concessions. During one of the many parades by the strikers, some young girls amrched by carrying a banner, "We want bread and roses too." This inspired James Oppenheim to write his poem, "Bread and Roses", which was set to music by Caroline Kohlsaat.




As___ we come march-ing, march - ing in the
beau - ty of the day,___ A___


mil - lion dark - ened kitch - ens, a___ thous - and mill lofts
gray,___ Are___ touched with all the
ra - diance that a sud - den sun dis -
clo - ses,___ For the peo - ple hear us
sing - ing, "Bread and ro - ses! Bread and ro - ses!"

As we come marching, marching in the beauty of the day,
A million darkened kitchens, a thousand mill lofts gray,

Are touched with all the radiance that a sudden sun discloses,
For the people hear us singing, "Bread and roses! Bread and
roses!"

As we come marching, marching, we battle too for men,
For they are women's children, and we mother them again.
Our lives shall not be sweated from birth until life closes;
Hearts starve as well as bodies; give us bread, but give us
roses!

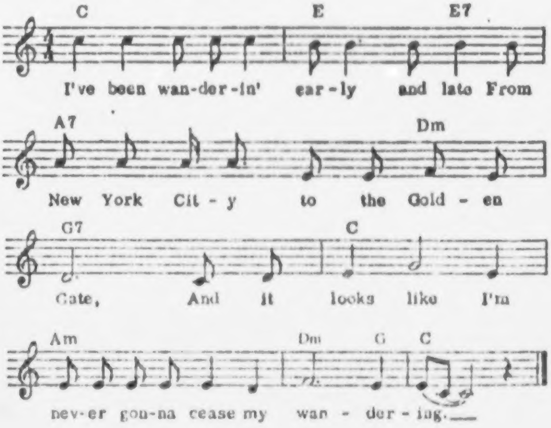
As we come marching, marching, unnumbered women dead
Go crying through our singing their ancient cry for bread.
Small art and love and beauty their drudging spirits knew.
Yes, it is bread we fight for—but we fight for roses too.

As we come marching, marching, we bring the greater days.
The rising of the women means the rising of the race.
No more the drudge and idler—ten that toil where one reposes,
But a sharing of life's glories: Bread and roses! Bread and
roses!

Wanderin'

Wanderin', in the form reproduced here, is a song of the Great Depression, but in one form or another it has been sung far back in the 19th century. It deals with the permanent reality of recurrent depression in the American factory system -- thousands lost their homes, streets that were black with the homeless, millions out of work and near starvation. The workers who drifted aimlessly from place to place in search of non-existent jobs weremostly young people. The great freedom, the right to move inherited from frontier America, has now become a meaningless right. What does it help to be free to move if you have no home, no job, no shelter, and no food? Wanderin', perhaps one of the most poignant songs in our heritage, raies most sharply the question of the furtherrights that people will need in order to turn aimless and homeless drifting into a part of a wider human freedom.

Many small farmers and their families were also set adrift in the great Depression. Their fate has been immortalized in John Steinbeck's Grapes of Wrath. Contrast the first verse of Wanderin' with the upbeat mood of a later song, Woody Guthrie's famous This Land Was Made for You and Me. Also with Bruce Springstein's Made in America.


C
E
E7
I've been wan-der-in' ear-ly and late From
A7
Dm
New York Cit-y to the Gold-en
G7
C
Gate, And it looks like I'm
Am
Dm
G
C
nev-er gon-na cease my wan-der-ing.

There's fish in the ocean, there's eels in the sea,
But a red-headed woman made a fool out of me,
And it looks like I'm never going to cease my wandering.

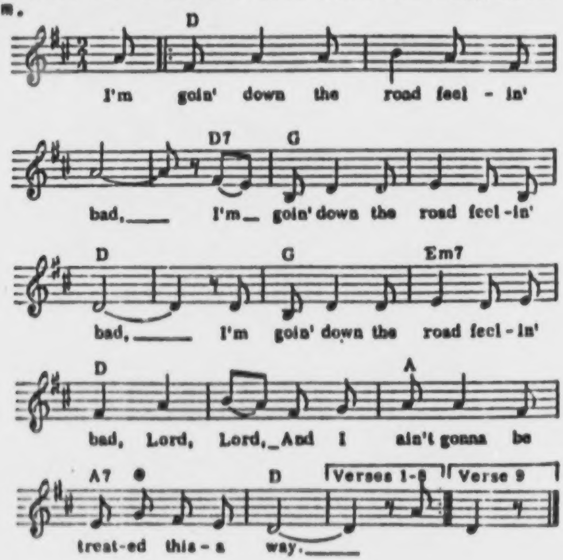
I've been working in the army, I've been working on a farm,
And all I've got to show is the muscle in my arm,
And it looks like I'm never going to cease my wandering.

Ashes to ashes and dust to dust,
If the Republicans don't get you, the Democrats must,
And it looks like I'm never going to cease my wandering.

O, I've been wandering far and wide,
I come with the wind, I drift with the tide,
And it looks like I'm never going to cease my wandering.

Going Down the Road

Goin' Down the Road was an old sharecropper's song from the South and became popular among city and farm workers everywhere in the New Deal, when they sought to organize unions to protect them from eviction and to win fair wages. I won't be treated thisaway expressed the determination of millions both in the country and the town to win rights to fair treatment and a decent life that had long been withheld from them.


D
I'm goin' down the road feel - in'
D7
G
bad,___ I'm___ goin' down the road feel - in'
D
G
Em7
bad,___ I'm goin' down the road feel - in'
D
A
bad, Lord, Lord,_And I ain't gonna be
A7
D
Verses 1-8
Verse 9
treat-ed this - a way.___

2.
I'm goin' where the dust storms never blow,
I'm goin' where the dust storms never blow,
I'm goin' where the dust storms never blow, Lord, Lord,
And I ain't gonna be treated thisaway.

3.
I'm lookin' for a job with honest pay,
I'm lookin' for a job with honest pay,
I'm lookin' for a job with honest pay, Lord, Lord,
And I ain't gonna be treated thisaway.

4.
Two dollar shoes hurt my feet,
Two dollar shoes hurt my feet,
Two dollar shoes hurt my feet, Lord, Lord,
And I ain't gonna be treated thisaway.

5.
But ten dollar shoes fit 'em neat,
But ten dollar shoes fit 'em neat,
But ten dollar shoes fit 'em neat, Lord, Lord,
And I ain't gonna be treated thisaway.

6.
I'm goin' where the water tastes like wine,
I'm goin' where the water tastes like wine,
I'm goin' where the water tastes like wine, Lord, Lord,
And I ain't gonna be treated thisaway.

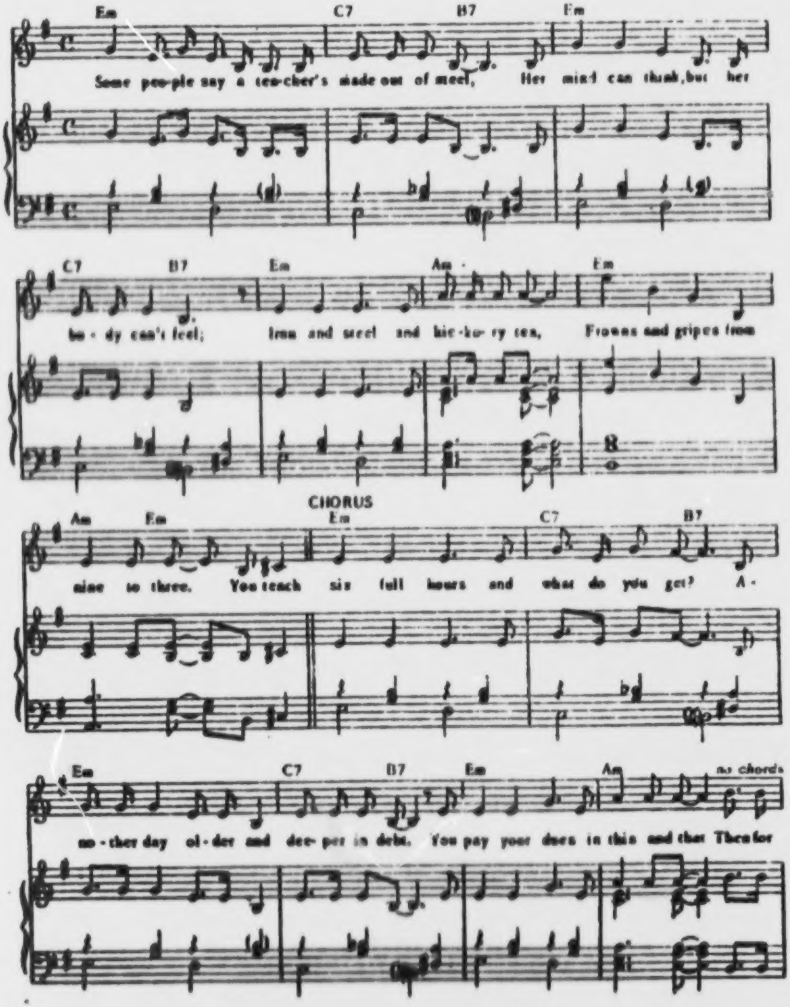
7.
Forty cents an hour won't pay my rent,
Forty cents an hour won't pay my rent,
Forty cents an hour won't pay my rent, Lord, Lord,
And I ain't gonna be treated thisaway.

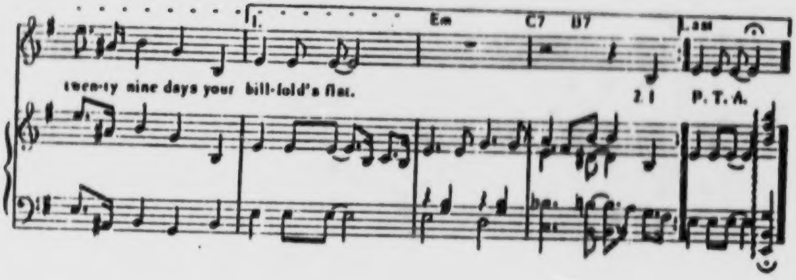
8.
I can't live on cornbread and beans,
I can't live on cornbread and beans,
I can't live on cornbread and beans, Lord, Lord,
And I ain't gonna be treated thisaway.

9.
I'm goin' down the road feelin' bad,
I'm goin' down the road feelin' bad,
I'm goin' down the road feelin' bad, Lord, Lord,
And I ain't gonna be treated thisaway.

Teacher's Lament

Set to the tune of Sixteen Tons's melody by Merle Travis, an Arkansas teacher wrote The Teacher's Lament to protest the conditions of life of the most overworked and poorly paid group of workers in the country -- the teachers. This is a classic protest song in the tradition of American protest songs -- it does not proclaim the rights that teachers and their students ought to have, but protests against their terrible conditions. The present and rising burnout rate among teachers underlines sharply the truth of the song's message. Teachers must one day formulate a special 'academic' Bill of Rights dealing both with the rights of teachers and those of their students.


Em
C7
B7
Em
Some peo-ple say a tea-cher's made out of steel, Her mind can think, but her
C7
B7
Em
Am
Em
bo-dy can't feel; Iron and steel and hic-ko-ry ten, Frowns and gripes from
CHORUS
Am
Em
Em
C7
B7
nine to three. You teach six full hours and what do you get? A-
Em
C7
B7
Em
Am
no chords
no-ther day ol-der and dee-per in debt. You pay your dues in this and that Therefor



2. I woke one morning, it was cloudy and cool
I picked up my register and started for school,
I wrote eighty-four names on the home room roll
And the Principal said, "Well, bless my soul."

You teach six full hours and what do you get?
Cuts and bruises and dirt and sweat.
I got two black eyes and can hardly walk.
When I turned my back, then came the chalk.

3. I got eighty-four kids and forty-two seats—
Sixty are talking, while twenty-four sleep.
I can hardly get 'em all through the classroom door
And if I don't watch out they'll give me twenty-four more.

You teach six full hours to eighty-four brats
And all of them yelling like dogs and cats.
They're cutting on the seats and writing on the walls,
Hugging and kissing in the upstairs halls.

4. The last bell rings and I start for the door,
My head is ringing and my feet are sore.
I taught six full hours — my day is made
But I still have three hundred papers to grade.

You teach six full hours and what do you get?
Another day older and deeper in debt.
I'll go to St. Peter, but I just can't stay—
I gotta come back to the P.T.A.

The Songs of Women

Step 6

Throughout American history women, as much as blacks and workers, have protested wrongs and have written about a better time to come. Our song heritage, in fact, is immensely rich with the fine songs that women have written about their lives. Our issue on Women's Songs - Volume IV #1 -- contained a number of examples of outstanding women's songs.

They have given expression, not only to demands for equal treatment, but also to yearnings for peace, dignity, equality in marriage and the traditional dream of freedom of movement and independence.

The Taxation Tyranny

"Much of the suffrage agitation was based on the principal of showing the 'unenlightened' why votes for women was logical and just. A favorite argument of the suffragists was that if women could be forced to pay taxes, they were certainly entitled to have some say in electing the public officials who decided to impose the tax."(taken from notes to Folkways Record "Songs of the Suffragists"

The suffragists cleverly took as their theme for this song, the slogan of the Revolutionary era patriots in Boston when they chanted " Taxation without representation is tyranny."Set to a patriotic tune, "The Red, White and Blue" the song makes a telling point in women's struggle for the vote.

LIBERTY

To tax one who's not represented,
Is tyranny - tell if you can
Why women should not have the ballot?
She's taxed, just the same as a man,
King George, you remember, denied us,
The ballot but sent us the tea,
And we, without asking a question,
Just tumbled it into the sea.

Chorus: Then to justice, let's ever be true,
To each citizen render his due;
Equal rights and protection forever
To all 'neath the Red, white and blue!

That one man shall not rule another,
Unless by the other's consent,
Is the principle deep underlying
The framework of this government.
So, as women is punished for breaking
The laws which she cannot gainsay,
Let us give her a voice in the making,
Or ask her no more to obey.

Index of Songs and the Constitution from Previous Volumes I-VI

That Illuminate the Teaching of The Constitution, organized alphabetically by Topics

ABUSE OF POWER

This concept has two aspects: American experience of the wrongful use of power at the hands of the British government (1763-1783); and the fear that such abuse might be repeated by American governments in the future.

British Tyranny

	Vol	Issue	Page
Battle of Germany	III	1	25
Battle of the Kegs	III	2	40
Fish and Tea	III	1	13
High Germany	III	2	42
How Stands the Glass Around?	III	2	39
Junto Song	III	1	14
Liberty Song	III	1	8
Rich Lady Over the Sea, The	III	1	11

Abuse of Power by American Government (or any other)

Golden Vanity	I	2	6
Geordie	VI	3	81
New Song	III	2	46
Peter Emberley	V	2	37
Sir Patrick Spens	VI	3	93
Sycamore Tree	I	3	6

THE VISION OF FREEDOM IN THE EARLY AMERICAN REPUBLIC AND AT THE FRONTIER

Bound for the Rio Grande	IV	2	42
Colorado Trail	I	4	21
I Ride An Old Paint	I	4	15
Leave Her Johnny	I	1	4
Off To Sea Once More	II	2	42
Shenandoah	IV	2	41
Uncle Sam's Farm	VI	2	40
Wabash Cannon Ball	VI	1	18
Wagoner's Lad	V	1	16

THE PROTEST AND THE VISION OF THE SLAVES

The songs of the slaves, broadly considered, fall into two groups: those that protest against slavery and the misery that it brings; those that celebrate human freedom and the challenge to fight for it.

Index of Songs and the Constitution from Previous Volumes I-VI con't.

Protest

	Vol	Issue	Page
All My TRials	IV	1	14
All God's Chillun Got Shoes	IV	3	74
Hushabye	II	3	56
Nobody Knows the Trouble I've Seen	IV	3	71
No More My Lord	I	1	3
Sometimes I Feel Like A Motherless Child	II	3	68

Freedom

	Vol	Issue	Page
First of Arkansas, The	II	1	15
Go Down Moses	IV	3	73
I'm On My Way	IV	3	76
Long Summer Day	IV	3	64
Many Thousand Gone	II	1	15
O Freedom!	IV	3	79

LABOR AND THE FIRST AMENDMENT

With the rise of the factory system; the right to meet, to speak, to write, to organize, and to petition for redress of grievances, as guaranteed by the First Amendment, become issues which affect the lives of millions, including millions of immigrants. These songs, like the songs of the slaves, both protest inhuman conditions of life and paint a vision of freedom.

	Vol	Issue	Page
Farmer Is The Man	VI	2	57
Five Hundred Miles (900 Miles)	VI	1	14
John Henry	VI	1	20
Mill Mother's Lament, The	IV	1	18
Paddy Works On the Railroad	VI	1	9
Peter Emberley	V	2	37
Shantyman's Life	V	2	35
This Train Is Bound for Freedom	VI	1	13
Workingman's Train, The	VI	1	19

THE SONGS OF WOMEN

Women, like black people and workers, protest the deprivation of rights and celebrate the vision of freedom.

	Vol	Issue	Page
Bonny Lass of Fyvie-O	IV	1	9
Housewife's Lament, The	IV	1	17
Keep Women In Her Sphere	IV	1	20
Mill Mother's Lament, The	IV	1	18
Mrs. McGraw	IV	1	10
Single Girl, The	IV	1	12

Follow-up Ideas for Your Students

1) Fish and Tea - What was the effect of the British blockade upon the people of Boston? What is the main industry in your town? What would happen if it had to close down? -- to townspeople, merchants, workers, professional people and so on.

   What do your students feel are the most indispensable items for their welfare today? (as compared to the fish and tea of colonial times)

   What is the nature of the oppression that is being condemned in this song and what part of the bill of rights does it relate to? What rights would they want (your students) protected from oppressive government?

2) New Song - Research the mutiny on the Pennsylvania Line. What grievances did the soldiers have and were they justified? How did the Continental Congress handle the situation? What other mutinies were there?

   Do you think soldiers should have the right to protest, or should they just be obliged to follow orders? Discuss pros and cons.

3) Write a short paper to express in your own words the vision of freedom expressed in To The West and My Fancy Flies Free. What does freedom mean to you?

4) Play the theme song, The Impossible Dream, from the musical version of Don Quixote, and have students discuss its meaning in terms of the play and Don Quixote's philosophy. After much thought and disucssion, have your students express their own Impossible Dream (in qriting, poetry, music, sculpture, weaving, dancing or any other art form).

5) Have your students organize a student union. Draw up a constitution to govern this community of workers, spelling out both rights and obligations of membership and clearly stating the objectives of the organization.

6) Have your students prepare a draft Bill of Rights for all students at all grade levels in your school. They should deal explicitly with the fact that these rights must be for all students (i.e. these are Rights that cannot be withheld by a mere majority).

   Remember to make a clear distinction between majority rule and the rights of every single individual, whether he happens to be in a transient majority or minority.

7) Submit your draft to other classes with an invitation to discuss and propose amendments. After the process is finished, have a student meeting to 'ratify' the Bill of Rights.

8) Have a meeting of all the teachers and have them go through the same process as in #6 & #7 and draft a Teachers' Bill of Rights. Appoint a committee of both teachers and students to iron out differences and bring in one common Bill of Rights for all.

9) Encourage students to research contemporary songs that deal with human rights, bring them in, play them, sing them and discuss their meaing. Ex: Tallahatchee Bridge, Love Song of Bobby McGee, Blowin' In The Wind, The Sounds of Silence, What The World Needs Now Is Love).

con't - Follow-up Ideas for Your Students

10) Ditto poems that deal with human freedoms(wither brought in by yourself or your students- have them look through poetry books). Share them with your class and other students. REcite them in class and discuss them (also use them in choral speaking) Set them to music if desired. Illustrate them.

11) Look for other types of music (opera, vaudeville, country music, musical plays and comedies) that deal with human freedom. e.g. Aida: what is the message of freedom heee for the two lovers? Oklahoma, The King And I. My Fair Lady.

12) Have your class read A Man For All Seasons (Sir Thomas Moore)by Robert Bolt. He chose death rather than surrender his freedom. Precisely what was the freedom he dreamed about and fought for?

13) Provide your students with a copy of "The Golden Vanity" (Vol I,#2,p.6) Have them sing it and learn the story. The n discuss why does the captain refuse to give the cabin boy his reward? Who has given the captain the power of life and death over his crew? Has he abused his power? If so how and why? Why did not his shipmates step in to save the cabin boy?

14) "Power corrupts and absolute power corrupts absolutely." In what way is Thomas Jefferson's quote borne out in "The Golden Vanity"?

How do you explain the fact that crew members in those days and even up to the 1840's had no way to secure their rights against their officers?

Additional material on this question: REad with your students Herman Melville's "Billy Budd", "White Jacket","Moby Dick" and/or Richard Henry Dana's "Two Years Before the Mast". Research what legislation protecting seamen's rights was enacted as a result of these novels.

15) "The tree of liberty must be watered every twenty years by the blood of patriots and tyrants.It (that blood) is its natural manure."

What did Jefferson mean by this statement? Do you think it is true? Ask your students if they have found in theirown struggles for their rights, if they have had to win them again and again through continued efforts.

16) The people of the early republic were found of using that magnificent phrase "The tree of liberty" or "Liberty tree." What songs sing about it and what do you think the phrase means? See Liberty Song & Fish and Tea Vol III Hint- Liberty tree- a tree with deep roots, a strong trunk and many diverse branches. Have your students draw a community liberty tree and label the brances and roots with the different liberties.

17) On your own grade level, with the help of a librarian,or a reading or English teacher, initiate a discussion with your students of books they have read and enjoyed that deal with people's rights and responsibilities, including the rights of children. Help them make an annotated list of these books which when reproduced they can distribute to other classes to be used for year-round reading. Exs:

Primary: Sonneborn, Ruth-Friday Night Is Papa Night
Alexander, Martha, No Ducks In Our Apartment
Byars, Betsy-Go Hug the Baby

Upper elem: Charlotte's Web, Sounder, Island of the Blue Dolphin
Jr.High : Two Years Before the Mast
High SChool: Go Ask Alice, Hiroshima, One Flew Over The Cuckoo's Nest

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Finally, if you send enough postage(a lot) our wives, who are sick of both us and the newsletter, will mail us off to you for the Thanksgiving Holiday (will they be thankful). We eat anything and every--thing, and will sing at the drop of a hat or the rising of the moon.

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____ #2 The Story of America Through Her Ballads & Folksongs, Arranged by Historical, Geographical and Social Eras and Movements (a bibliography and discography). An initial selection of specific songs, books and records of each period. 24 pages

____ #3 Folk Song and Literature. Article by Norma Livo. A must for any teacher. Contains detailed annotated bibliography of folksong picture books for younger children. 20 pages

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____ #6 Teaching the American Revolution Through Its Folksongs. A copy of Seidman's article in Social Education, November 1973. 12 pages

____ #7 Ballads & Broadsides of American Revolution. A copy of Scott's article in Sing Out, the folksong magazine. 6 pages

____ #8 Bibliography of Folksong Books of Other Lands. 2 pages

____ #9 Folksongs & Ballads: Bibliography. Not annotated but arranged by time periods. 12 pages.

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____ #11 Account of Teaching Folklore/Folksong to High School Juniors, by Anne Marie Billingsley-Riecken. 4 pages (Indiana)

____ #12 Folksongs of America: An Annotated Bibliography. 12 pages

____ #13 Bibliography of Folk Songs (not annotated). 6 pages

____ #14 Overview of Our [Tony & Laurie] Grant Proposal to the National Humanities Foundation. 5 pages

____ #15 Discography of Ballads & Folksongs (with addresses of record companies). Many records, out of print, still available in libraries. 20 pages

____ #16 Free and Valuable Folksong Material Available from the Library of Congress. 1 page

____ #17 Copies of Lesson Plans by Working Teachers on Various Grade Levels on Songs of the Colonial Period. You may find useful ideas here which you can use as is, or modify for your grade level. 20-40 pages

____ #18 Copies of Lesson Plans by Working Teachers on Various Grade Levels on British Ballads. 10-14 pages

____ #19 Teacher's Guide to Once in the Saddle: The Cowboy Era 1866-1896, by Seidman. 2 pages

____ #20 A Bibliography of Suggested Background Readings for Teachers for Information in American Social Studies & Folksong. Suggests a few good books on Whaling, Erie Canal, Lumbering, Forty-Niners, Cowboys, Farmers, American Revolution, Westward Movement and Frontier, Civil War Era. 3 pages

____ #21 The Civil War Through Its Songs & Ballads: A Dramatic Presentation, by Tony Scott(over 20 pages)

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____ #23 An additional bibliography of books about the Civil War for students. Includes both fiction and nonfiction. (3 pages)

____ #24 A bibliography of books about Whales and Whaling for both teachers and students. (2 pages)

____ #25 A discography of Whaling Ballads and Folksongs.(1 page)

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____ #31 A short unit on Robert Burns: Great Romantic Scottish Poet, for junior high and up, compiled by Germaine Colvin, Pittsford, N.Y. Sutherland High School teacher. A 7-page unit including words and music for four of Burns's songs.

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___ #41 Assorted lesson plans for Lumbering Songs by various teachers.20 p.

___ #42 Folk Songs as Historical Literature for Young People by Tony Scott 16 pages -reprint of an article from literary magazine

___ #43 Elizabeth Cady Stanton 3 page background & short bibliography by Clare Wettemann (see Vol VI # 2 page.34)

___ #44 Studying U.S. History THrough Songs -a 25 page section from Social Education. Covers folk, rock, popular and country music.

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___ #47 Assorted lesson Plans of Railroad Songs by various teachers.Over 20 p.

___ #48 The Diversity & Beauty of Papua New Guinea Folk Song by Sister Lavin Duchense. 10 pages including 4 songs with music.

___ #49 The End of the Line:An Era Chugs By; The REtirement of the Little Red Caboose. 3 page article on history of the caboose. Newsday, 2/5/86

New
___ #50 Additional Background Materials on The Bill of Rights by Dr.Tony Scott Suuplements notes presented in this issue.

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BOOK REVIEW

The Birth of the Bill of Rights
1776-1791
by Robert Allen Rutland (paperback)

Originally published in 1955 by the University of North Carolina Press during the McCarthy era, this outstanding book has been reissued for the Bicentennial of the Constitution by the Northeastern University Press in 1983.

This book is a detailed historical account of the shaping of the Constitutional ammendments into our legal guarantees of personal freedom. Soundly and clearly written, it will give teachers an invaluable background and appreciation of the significance of our Bill of Rights and its origin in English common and constitutional law.

Rutland, ajournalist and teacher at the Graduate Department of Journalism at U.C.L.A., has written a scholarly and exciting book. As he writes in his preface:

"After 170 years, the Bill of Rights has proved strong enough to survive...The Bill of Rights points to those freedoms that "ought to be." Bringing practice of "what is" and the theories of what "ought to be" into harmony has been the challenge that faces each American generation. Those who ignore the challenge weaken the democratic process."

****

Two More Paperbacks For Teachers
are
The Bill of Rights:A Source Book
by
William Cohen, Murray Schwartz &
DeAnne Sobul

and

The Bill of Rights: A Handbook
by
DeAnne Sobul

both published by Beziger Brothers, New York in 1969, 1970

The Handbook is designed to help teachers implement the approach and content of The Source Book.

Free Materials

#50 - The History and BAckground of The Bill of Rights by Tony Scott

A more detailed and informative study of the origins of the Bill ofRights. Tony used these notes in his law classe's at Rutgers University and would like to share them with you. Send two 22¢ stamps(also see complete list of free materials in this issue). Over 10 pages

****

FOLK SONG RADIO PROGRAM (see p.3)

I produce an hour long folk music program here in the Ozarks called The Folk Sampler. It is distributed by satellite by the American Public Radio Network to radio stations all around the country. The program has been steadily growing and mail averages 100 letters a week from people asking to be put on the mailing list.

To find out what day and time it is aired in your community and to be put on the mailing list write to:

Mike Flynn The Folk Sampler
Box 3012 Siloam Springs, AR 72761

****

Another fine resource for teachers and their students is the five volume set in paperback of

The Roots of The Bill of Rights:An Illustrated Source Book of American Freedom edited by Bernard Schwartz
and published by
Chelsea House 70 West 40 Street
New York, NY 10018
in 1980

A brilliant compilation of documents dealing with the Bill of Rights from its English and colonial antecedents to its final ratification by the states.

****

FREE MATERIALS (continued)

#51-A fine article on the Adoption of the Constitution and the Debate on the Bill of Rights by historian Henry Mayer--from newspaper Newsday Sunday, August 3, 1986-Send two 22¢ stamps-don't miss it.

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For future issues, I'd like songs on the following subject areas:

____

____

FOLKSONG IN THE CLASSROOM

A NETWORK OF TEACHERS OF HISTORY, LITERATURE, MUSIC AND THE HUMANITIES - A NEWSLETTER

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Correspondence from Our Readers

Lilah Gillett 8709 Goddard
Overland Park, Kansas 66214

This evening I was reading a copy of FITC. It happened to be the Winter 1985, Lumbering and Logging. I was born and raised in Michigan northwest of the Saginaw area. My Dad (as a young man in early 1900's) was a lumberjack for several years. I always tel about this in my school programs and will add several of these songs and stories- especially Lumberman's Alphabet. There is a peavey factory making logging tools in the town where I went to school. It is still in business after all these many years! My husband's grandmother was a cook in a lumbercamp there in Michigan.

Hammered Dulcimer music and playing has been passed down through generations on my Dad's side of the family and is a heritage I treasure. We still have the dulcimer that has been passed down - it is about 200 years old and still makes beautiful music.

****

Ruth L. Jacobson 328 East 18th St.
New York, NY 10003

I was interested in Bryna Schenkman's letter(last issue ,Vol VII # 1) because I work in music with a group of ten year old special education students I teach many folksongs on the recorder using my guitar to accompany them. I find that children who are slow learners in some subjects do remarkably well in playing the recorder.

I use Peg Hoenak's book, Let's Sing and Play. She publishes this book herslef. Her address is 8409 Seven Locks Road, Bethesda, Md. It can also be ordered through a local music store. The reason this book is so successful is its format. Instead of teaching on the staff the songs are written in letters. The book, itself, is very colorfu and also stands up without resorting to a music stand. Children have immense satisfaction and there are excellent tips on teaching throughout the book. A teacher who is not a musician could still teach from this book.

I think the cello would be wonderful to use with the children playing recorder. If the children are very impaired,I would start with song flutes rather than recorders. However, I like the tone on a true recorder. It is much better than a song flute.

In teaching a normal class, I would use a Baroque recorder. But in Special Ed, I would use German recorders since it is not necessary to use a forked fingering with them. It depends upon the manual dexterity of the class as a whole. The best sounding and most attractive song flute is the Flutophone. The combination of recorders, cello and some rhythmn instruments would be wonderful and she could use Orff arrangements.If Ms. Schenkman would want to discuss anything further with me about working with her children , she can write me at my address above in NYC.

****

Kathy Birk 1237 Rennselaer Court
Griffith, IN 46319 219-838-0449

A REQUEST FOR HELP & INFORMATION

Our fifth and sixth grade music classes have hosted several guest artists this fall who have helped the students understand American Musical HEritage. It's been a very exciting and rewarding few months. Come April we are beginning to touch briefly with folk music of Romania, Yugoslavia, Greece and Poland.

Lake County, Indiana (where I teach) is fortunate to have many residents who have immigrated from these countries. Several of these people will be visiting the music classroom with demonstrations of dance for the students. Would there be any of your readers who would have suggestions for simple folk songs to present the students? The school is striving for a Cultural Fair in late May, with the sixth grade students presenting song and dance from America and the four European countries mentioned.

As you are aware, one of the most difficult situations for teachers is RESEARCH. It would be really great if just one of your subscribers would have suggestions.

— — — —

Please write directly to Kathy if you can be of help - send us a copy and we'll print it too for the benefits of our eaders in our next issue.

Correspondence from Our Readers

Cynthia Krausgrill 913 Diablo Downs
Drive Clayton, CA 94517

FITC has really proved invaluable for me over the summer as I've been planning a curriculum for 6-week Music Enrichment Units in the 4th-6th grades. I've read them all cover to cover.

I thought it might be helpful to other music teachers if I listed the songs that proved most effective in my classes. I know I would have welcomed some hints in this area when I started this project.

Fourth grade in California deals with California history. Here I used the 2 California state songs, Sweet Betsy from Pike, Clementine, Duermete Nino, 20 Pennies and Cielito Lindo (for the Mexican influence), Sacramento, The Railroad Cars Are Comin', Paddy Works the Railroad, Jingle Jangle and Abalone.

For the 5th grade, chronologically, I used Yankee Doodle, In Good Old Colony Times, Wraggle Taggle Gypsies, Johnny's Gone for a Solider, Simple Gifts, The Riflemen of Bennington, Soldier, Soldier. All these fit in with colonial times, and the Revolutionary War. Whaling songs I used were What Shall We Do With the Drunken Sailor, A-Roving, Haul Away Joe, Shenandoah, and Blow Ye Winds.

Civil War songs were Dixie, Tenting Tonight, Goober Peas, Drinking Gourd, Pick A Bale of Cotton, When Johnny Comes Marching Home. Westward Movement were-Sweet Betsy from Pike, Streets of Laredo, Jingle Jangle, Buffalo Gals, Chisholm Trail, Good Bye Old Paint, My Homes In Montana and Home on the Range, The Desperado(contemporary) Deep In The Heart of TExas, Colorado Trail, Im Going To Leave Old Texas Now. I also used various patriotic songs and a relatively new song, Fifty-Nifty UNited States, that was excellent.

In the 6th grade they are studying World History, so I used international songs such as Zum Gali (Israel)Turn Balalyka(Israel)Everybody Loves Saturday Night(Nigeria) Dayo (Jamaica) The Round Tumka(Russia) Come Follow(English) Chairs To Mend (England) Charlie Is My DArlin'(Scotland) Loch Lomond(Ireland) and various Spanish song

I would really be interested in individual songs that others have used and found effective (especially American Indian Songs.

****

Laurie Friedlander Central Park East
Secondary School - Jackie Robinson
School Complex 106th St. & Madison Ave.
NEw York, NY 10029

We saw your article in an issue of Social Education and it fits perfectly with our educational philosophy.

This year our combined 7th and 8th grades will be developing curriculum on the American and French Revolutions and social issues, social class, civil rights. Singing is perfect. We would like to maintain correspondence with you and hope you send any information you might share with us on integrating music into a social studies curriculum.

****

Editorial comment: We sent Laurie all of our newsletters and what thoughts we had. Can anyone else send her some suggestions from their own experience and knowhow that she and her colleagues can try out?

****

Susie Howell 401 Ridgeview Drive
Blacksburg, Virginia 24060
K-5 Music Teacher
(but I love history)

Your presentation (Laurie gave a workshop at the OAKE annual meeting in St. Louis) was very convincing-not that I need convincing. Also a real hoot! I doubt if those folk had ever encountered such a synthesis of Myron Cohen, Sam Levinson and Sid Caesar all hiding out in the body of an academician delivering a conference paper. As for your singing...what's good intonation needed for in the face of so much chutzpah?

Choosing and Using Folk Songs with Children: Keeping the Children in Mind

Lynn Arthur Koch 389 Hewitt St. Trenton, N.J. 08611

Lynn is a music specialist who uses folk songs extensively in a general music program. He teaches at three schools with 1300 children. Here he shares some thoughts with us that should be helpful.

The choice of song we make and the way we choose to present it often has a direct bearing on the success of that song in the context of a given lesson. Any of us who have been involved with music teaching in any of its facets can attest to that statement with our own horror stories of great plans gone sour. If we take the time to look at some of the problems we encounter, we can discover a few techniques which will make our future endeavors more fruitful.

I will assume, since you are reading this esteemed publication, that you have already determined the potential benefits of using folk songs as an extension of your regular curricular work. Therefore, I feel there is little need to go into matters such as subject appropriateness according to grade level. There are, though, some specifically musical considerations which might not be obvious to the non-musician which should, nonetheless, be kept in mind when choosing songs.

Four areas will be discussed in this article:

1. singability of the material;
2. teaching methods;
3. starting and stopping; and
4. accompaniments.

In each case, common problems will be brought to light, followed by some concrete suggestions regarding techniques for improvement.

SINGABILITY: It Sounded Good On the Record

The term "range" refers to the distance between the highest and the lowest notes of a given song. Like all instruments, the voice has a specific range of notes within which it can comfortably operate. Unlike instruments, there is a great deal of variety in range from voice to voice.

There are some common sense points.

Some songs have a much wider range of notes than others. The smaller the range of note the song uses, the easier it is to sing. Common sense tells us to select songs, as far as possible that employ only a limited range - at least at first. How do you find out what the range is in a given song? The easiest way is to just ask the music teacher; he or she will be able to help you quite easily.

Songs are hard to sing if they are pitched either too high or too low. Here a pitch pipe, which you can buy quite cheaply, will help. Blow a blast on C, sing a song on that pitch and see how it helps you. If it feels right, good. If it's too high, try G; if it's too low, F.

TEACHING A SONG: One and-a Two and-a...

The manner in which you teach a song can have a great effect on the success of its use. In my work as an elementary general music teacher, I have found the following procedures to be very helpful.

Learn the song first. Make sure YOU can sing the song adequately before you begin to teach it to the students. Choose songs that you like, that are fun to sing, or that have some particular element of interest which your students can grasp.

Plan ahead. Don't try to teach the song and use it for your subject-related work all in the same lesson. If you plan to use the song for a specific learning sequence on Friday, then teach it on Monday, using the procedures outlined below. Review it on Wednesday. Sing through it entirely first, then reteach those parts that need it. You'll find that many songs reinforce themselves as the students hum them down the hallways or on the way home. You may find that no review at all is needed. If that's the case, don't belabor the point. By Friday the song will be thoroughly learned yet fresh enough for some exciting learning to take place through it. In tne process, you'll have eliminated some of the natural frustration that comes from feeling insecure with a song.

When teaching the song, have a copy of the words (and preferably the music, too) for each of the students. Sing the song through entirely for the students. This gives them a sense of the continuity of the song. Short attention spans may be bolstered by having the students listen for some specific aspect of the song, perhaps an odd melodic turn in a modal tune, or an element of surprise which occurs at the very end. After sing it for them (and being sure they are listening, not singing along, while you do), teach the song by phrases. Sing one phrase of the song, then have the students sing it back to you, repeating a phrase as needed to make sure it is being sung right. (It is much easier to teach a song correctly the first time, even through multiple repetitions of a troublesome phrase, than it is for them to unlearn a faulty phrase which has been carelessly taught.) After one section of the song is taught, sing that section in its entirety. If there is a chorus, teach that first. Then you might want to sing the whole song through again for the students, this time with them joining in on the chorus. The rest of the song may be taught in a similar manner, being careful to note any rhythmic irregularities which may occur. Following such a procedure generally will guarantee that the students will know the songs well in a relatively short period of time.

STARTING AND STOPPING: Wait For Me!

I heard of a church choir in a nearby town in which the choir director has a peculiar way of starting his choir. He plays the introduction to a piece on the organ, then bounces bodily off the bench a half beat before the choir is to come in, expecting them to do so together. I understand that singing under that director is an extremely frustrating experience.

Choosing and Using Folk Songs with Children: Keeping the Children in Mind (con't)

People who lead others in song often take more for granted than they should. True, one may know the beat, maybe even feel it internally, and know the starting pitch of the song. But in bringing in the other singers, this information is not passed along. As a result, the singers stagger in, eventually getting up to pitch.

A few simple steps will largely eliminate these problems.

The beat and starting pitch of a song can be established using a single technique. Get the accompaniment going, and then sing (on the STARTING pitch), "One, two, ready and sing," with the word "sing" occurring on the beat before the singers are to come in. It's that easy. Variations must be made if the song is in triple meter (3/4 or 3/8) or if it starts on an up-beat.

Give careful attention to the speed of a song. A tempo which is too fast can jumble the words of a song and ruin its effectiveness. Likewise, one that's too slow can cause your singers to run out of breath before the ends of phrases.

Many people equate loud, lusty singing with enthusiastic singing. A more accurate way of viewing this is in terms of energy, not volume. If a child sings too loudly, the sound cannot be attractive. He cannot listen to and blend with the other singers, and the experience becomes a contest rather than an exercise in aesthetic expression. Encourage energy, but keep the volume of the sound between soft and medium loud. There's no need to have these songs heard in the next room. (Invite them over to join in instead!)

Stopping the group while teaching a song is easily done with a nod of the head or a circular cut-off signal as used by conductors. Direct the students that all singing must stop when they see the signal. This is the only way vital information can be delivered while working on a song.

ACCOMPANIMENT: Is This Really Necessary?

The answer to that question, perhaps surprisingly, is NO! With most any folk song, an accompaniment is not necessary for it to sound good. Lois Choksy, a noted Kodaly specialist who uses folk songs extensively in her approach to music education, states plainly that songs used in a Kodaly-based program should generally be sung without any accompaniment. This strengthens the singers ears and makes them more secure and comfortable with their singing voices. For variety or for a added support when needed, a lightly strummed guitar or autoharp provides the best background for most songs. Use of the piano is to be avoided, especially when working with young children. It provides an inadequate model of tone quality for the children to imitate, and it often masks poor singing and encourages shouting. It would be better to use no accompaniment at all, and give starting pitches with a pitch pipe, a recorder, or by plucking the appropriate string on an autoharp (they're labeled for you).

Finally, and perhaps most importantly, listen to what the children are singing, even when you are singing with them. Be conscious of the inherent differences between a mature voice and that of the students with whom you are singing. A song which feels perfectly comfortable to you may be totally out of the range of the students' voices. Be sensitive to these variables, and to the possibilities for improving the quality of the singing in your classroom. Where feasible, don't hesitate to ask for the assistance of the music teacher.

Following some of the tips given in this article may help make your sessions with folk music in your classroom both more enjoyable and more musical.

Lists of Suggested Songs

Below are songs which I have used with great success with my own pupils on the primary and intermediate levels. Beside each song I have listed the source (either books or records) and an extramusical use for the song. Songs marked with an * are suitable for secondary students.

Primary

Apples and Bananas --Raffi;Singing Kettles (vowels)
Clean-o --Woody Guthrie (health, family)
Did You Ever (Silly Questions) -- Source unknown (rhyming)
Going To The Zoo -- Peter, Paul and Mary (animals)
Icka BAcka --L.Choksy, Kodaly Context (game song)
Riding In A Buggy -- L.Choksy, (game song)
The Unicorn -- S. Silverstein (fantasy)
Weavily Wheat -- L.Choksy (game song)
What Does Your Mama Do? -- Cathy Fink (occupations)

Intermediate

Don Gato -- Silver Burdett Music, V. 4 (fantasy)
*Garden Song -- Dave Mallett (science)
* Harriet Tubman -- WAlter Robinson (Black history)
* Show Us The Way To Freedom --South AFrican folk song (current events)
*Somos el Barco -- Lorre Wyatt (cultural relations)
*Turn, Turn, Turn -- Pete Seeger (20th c. studies, Vietnam era)

Suggested Sources

With the following four books, you would have at your disposal nearly seven hundred songs with a suitability range of pre-school to secondary.

Choksy, Lois, The Kodaly Context: Creating An Environment for Musical Learning. Englewood Cliffs, New Jersey:Prentice-Hall, Inc., 1974

Choksy, Lois, The Kodaly Method: Comprehensive Music Education from Infant to Adult, Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1974

Lomax, Alan, The Folk Songs of North America in the English Language. Garden City, New York:Doubleday & Company, Inc., 1960

Seeger, Ruth Crawford, American Folk Songs for Children In Home, School and Nursery School. Garden City, N.Y.:Doubleday & Company, Inc.,1948

Chipko – The Peoples' Movement to Protect Forests* - - - FOLK SONGS OF INDIA

The Chipko, or "Embrace the Tree," movement is a Gandhian movement that uses satyagraha, or nonviolent resistance, to preserve the Himalaya's critical mountain-forest ecosystem. It began in Garhwal in the 1970s when women protected with their own bodies the trees that contractors had come to remove. To the women, saving the trees was a life-and-death issue, for the trees provide fuel, fodder, materials for handicrafts, stable slopes free from flood and landslide, and reliable springs for clean drinking water.

The Chipko message soon grew into a national environmental movement which numbers among its successes a 15-year ban on commercial green felling in the hills of Uttar Pradesh, a ban on clearcutting in the Western Ghats and the Vindhyas, and in exerting pressure on the Indian government to draw up a sustaining forest policy. More recently Sunderlal Bahuguna, author of the following paper, has taken the Chipko message to Europe, whose forests are threatened by acid rain.

Mr. Bahuguna, a native of Tehri-Garhwal Himalaya, is a journalist and one of India's most respected social workers. He has been a follower of Gandhiji since his teenage years; as a Chipko leader he preaches nonviolence against nature.

The roots of this movement are deep in India's Aranya (forest) culture, which was born and nurtured in the woods. Sages, the great teachers of India, lived in their Ashrams in the forests with their students. They pondered over the problems of mankind. The society, including the rulers, looked toward them for guidance. Living in the midst of trees, rivers and mountains, birds and beasts, they developed a way of life, which believed in the coexistence and interdependence of all forms of life.

People's Participation

The Chipko movement was born in remote hill villages, far away from the air conditioned chambers of planners, policy makers and administrators. Even in the long discussions of seminar and conference halls of the metropolises, it did not figure. It was under the shady trees, where villagers discussed their problems, that this idea arose. The credit goes to Sarvodaya workers of Uttarakhand, who in their humble way, were working in the villages. The source of their inspiration was the will of Mahatma Gandhi, who one day before his death, called upon all freedom fighters to sit in a village for service and identify himself with the villagers.

The Sarvodaya workers hailed from average hill families, who had practical experience of poverty and hard life. They devised their own method to organize and educate the masses. They organized labor cooperatives to earn a livelihood by manual labor. To educate the masses they undertook long foot marches from village to village. The foot marches inspired the youth, who spent their holidays walking in the villages making people conscious about the role of the forests in soil and water conservation.

Folk Songs Spread Message

No less important than the message conveyed on the foot marches and the messenger, is the mode of conveying the message. It was through folk songs, sung in popular tones that the message was easily understood by the people. Once they listened to a song it became their own and these songs gained such popularity that all the hills and dales echoed with the Chipko tunes. The credit for the composition of the first Chipko song goes to folk poet Ghanshyam Sailani, who himself is a Chipko activist. He declared: "Cling to the trees; don't allow these to be felled." Many other folk singers and poets were inspired by him. Later, internationally renowned writers and poets such as Acharya Banarsi Dass Chaturvedi, Agnyaen and Harindra Nath Chattopadhyay took up the Chipko cause.

The appeal of folk songs and the foot marches as effective modes of communication is to the heart. Books appeal only to the mind and few understand complicated scientific terminology and the philosophy. The saints in India, and all over the world, have been adopting these two methods – folk songs and marches – to reach the hearts of the people. The messenger's physical presence draws the audience deep into his feelings and thus makes a place in their hearts.

The Story of Shrimat Bhagwatam

The most effective way to organize and educate the people was to tell the story of Lord Krishna – Shrimat Bhagwatam. This scripture was interpreted to explain the need to establish a cordial relationship between Man and Nature. Dr. Indu Tikekar, a leading Sarvodaya worker, evolved the new technique of telling the story.

Such gatherings provided a platform for the village women to share their experiences of the miserable life and an opportunity for new leadership to emerge among themselves. Thus, the leadership of this movement emerged from the common people, practically from each village, and it was free from the dangers of a central leadership which often suppresses local initiative. The funds for the movement were collected from the meager offerings of the participants in these gatherings. Each would offer a handful of rice.

The relevant story of Shrimat Bhagwatam:

> One day Sri Krishna, joined by his elder brother Balrama, and by other cowherd youths engaged in tending cattle, happened to go a considerable distance from Vrindavan. Seeing the trees shading them all from the scorching sun with their branches held like an umbrella, Sri Krishna said to his cowherd mates:
>
> Friends, look at these noble trees, which live entirely for the sake of others, themselves bearing all the rigors of wind, rain, heat, dew, etc., but protecting us from them.
>
> How covetable is their life, providing nourishment to all beings who came to them! No one seeking sustenance from them has to go away disappointed, just like needy people seeking help from good men.
>
> They fulfill the needs of beings and other creatures with their leaves, flowers, fruits, shade, roots, bark, timber, sweet smelling sap, ashes, wood and tender shoots (Shrimat Bhagwatam: 10, 22, 29-34. Explanation by Swami Ranganathanand Ji).

People will protect and plant those trees which fulfill their basic needs of oxygen, water, food, fodder, fuel, fertilizer, fiber and timber. There has been a successful system of protecting trees, especially the seedbearers, by planting them near the temples. Never cut or lopped, these trees provided healthy seeds for propagation. They also shelter birds which are the best planters. Many tree species thrive only if the seeds are digested by the birds. In areas where population pressure is too heavy, the only solution is tree culture. Trees giving edible seeds, nuts, oilseeds, honey and seasonal fruits should receive first priority. Certain trees with great nutrition and medicinal value such as coconut, amla and bael were declared sacred trees. Similarly, uncontrolled grazing can be controlled by providing leaf-fodder, and bushes are needed for firewood.

Growing trees by applying chemical fertilizers is unthinkable in many parts of the world, as the raw material for chemical fertilizers is limited and its costs are too high. On the other hand, by producing more and more we are impoverishing the soil. Certain tree leaves like matti and rhododendron are good fertilizers. Hill farmers in Sweden, Switzerland, Bhutan and India protect oak and other broadleaf forests around their farms to fertilize the soil. Lastly, tree cotton, mulberry, arjun and many other trees and bushes that provide raw material for clothing and handicrafts would be highly valued by the people.

Such protection will, on one hand, ensure the coexistence of trees and human beings, and on the other hand, build the foundations of a decentralized society in which the basic needs of humans and other beings are fulfilled from their surroundings. This coexistence will usher a new era in which "forestry for the people" as declared by the last World Forestry Congress, will become "forestry by the people."

"Beings are born from food, food is produced from rain, rain comes from a sacrifice, and sacrifice results from action (of tree planting)."
(Bhagavad Gita 3.14)

A "CHIPKO" SONG

(Originally written in Garhwali)

Ghanshyam Raturi

To weave garments for the barren earth,
Plant new trees and make new forests.
To save the earth from impending danger
Come one, come all, and get together
For forests are our life and soul,
They are the source of rivers all.
Rains and springs are created in them,
The soil, water and air are because of them
Trees are blessed even by God,
He came once to save them from the odds.
They are worshipped by mankind,
Without considering their safety all planning is
blind.
Apricot, Apple, Walnut are their treasure,
We derive from them fodder, wood, and water.
Once Uttarakhand was Heaven on earth,
Where in deep forest, Vedas and Puranas took
birth.
To drive away the ruthless cutters,
Come one, come all, and get together.
Now it has become our religion,
To save the forests from destruction.

*Cultural Survival Quarterly
Volume 10 Number 3,pp.27-30
(We have taken excerpts from this
article to reprint here.)

Rivers of America

This is the first of two consecutive issues which we plan to devote to the topic, Rivers of America. In our opinion, there is hardly an aspect of teaching at any level or subject area, that is not capable of being made vital and of being enriched by a study of rivers. In one word, the approach to teaching through rivers may be thought of as fundamental to our craft.

In the study of rivers we are able literally to study any aspect of American life that we choose. This introduction will have two parts. The first part is appearing here in the current issue. The second part will be printed in our Spring 1987 issue, #3 of Volume VII.

Part One will include economic life, transportation, the historical approach (national identity), exploration, settlement and urbanization; politics and Native Americans.

Part Two will explore ecology, natural resources, wildlife and science; esthetics, recreation; literature, folklore and the arts; and the dimensions of human tragedy in the struggle and use of rivers.

Part One

Transportation

For both the Native Americans and the settlers who came here, this huge continent presented formidable obstacles to movement with its dense forests, towering mountains and numerous deserts. Here the rivers presented innumerable water roads to take them into the interior and to enable them to travel at a relatively rapid speed.

For thousands of years, from the distant past to the present day, a succession of American people have used the rivers of our country and their endless tributary systems to facilitate their movement and their settlement -- Indian nomads, explorers, fur trappers, traders, frontiersmen, settlers and the builders of towns. The opportunities which the rivers presented resulted in a highly creative development of a succession of marvelous vehicles well adapted to water travel and transportation -- the canoe, raft, flatboat, sailboat, canal boat, freighter, rowboat, ferry, steamboat. All of these vessels were built from the native trees that flourished in abundance on the rivers' banks. These boats and ships could often be bourne upon the river currents, but the vast majority had to be operated by the human hand and muscle power. Inevitably this river work gave rise to the singing of songs. As we shall see the river as transportation and the river as song are closely related aspects of the same thing.

In some places where rivers did not flow in the right direction or were formidable obstacles to transportation because of currents, rocks, waterfalls, the settlers built canals which used the waters of the rivers or connected rivers to each other; the Erie Canal and the Ohio Canal are examples.

Also, almost all of the first trails and paths were buffalo or deer traces that followed the river valleys, close to the water. The Native Americans used them as did the trappers and frontiersmen. With the flow of settlers, these paths were made into log (corduroy) roads, then widened into wagon roads and pathways for domestic cattle and livestock to be driven to market. Railroads also built alongside of them , through the river valleys. Then these roads were again widened, paved and became our interstate highways with cars, trucks and buses rolling over them.

Historic Approach

Much of American civilization has been made possible because it grew up and flourished in river valleys. The reason for this is clear enough. Water is the source of life and therefore the foundation of civilization itself.

River valleys, too, on account of the wealth of soil and minerals deposited there over the ages were often found to be of incomparable fertility. Explorers were not merely using rivers as highways to penetrate the country, but were locating zones of settlement. As we know American society grew up in the great river valleys with a stunning speed from colonial times to the end of the nineteenth century. Villages, towns and cities and farmlands, and eventually great cities flourished upon the spacious shores which the rivers watered.

Almost all of our great cities are located on rivers -- Boston, New York, Baltimore, Charleston, Philadelphia, St.Louis, Chicago, Kansas City (Mo), Lawrence, Kansas, New Orleans, Cincinnati, Pittsburg, San Francisco, Portland, Oregon and Portland, Maine, Seattle, Memphis, Savannah, Detroit are examples. Some of the factors that encouraged this were the needs for transportation, access to the ocean, water supplies for drinking, cooking and sanitation, safety and protection and escape exits, trading activities and their furs, wild life, and as a source of food, fish, birds and other animals.

Lewis and Clark in their famous exploration traversed nearly two-thirds of the continent in their 1804-05 expedition, by ascending the Missouri to its headwaters; and reaching the mountain divide descending to the Pacific Coast along the Columbia River system.

Because our American rivers have literally created and sustained American life, they are deeply interwoven with the national identity itself. People are the rivers they live upon. They give them life and they have made a deep impression upon their souls.

Western settlers who crossed the plains followed the river courses in their journeying towards Oregon and California. Laura Ingalls Wilder in her classic stories dramatizes the role of rivers in the pioneers' daily lives. The history of western settlement in Kansas, for example, 1850-70, is also the history of its rivers.

Geography & Political Science

Rivers, like the nervous system in the human body, are upon close analysis a marvelous system of tributaries that form a beautiful pattern that resembles a branching tree. All of America is covered by these tree-like or dendritic patterns. These river systems provide for us and our students benchmarks and orientation in studying geography and giving us a sense of territorial zones. This is important because rivers have been

Rivers of America (con't)

used over and over again to mark state, regional and national boundaries. A student will attach much more meaning to these boundaries when he visualizes the unique character and beauty of the rivers that constitutes that boundary. Examples are the Hudson Valley separating the northeastern region from the central states and the Mississippi and the Rio Grande which helped to mark our limits and bind the new country together.

With the study of river systems we can make an important point to our students concerning the origin and development of many living things. Rivers begin. They have humble origins in upland swamps or snowfilled mountain crevasses. Innumerable trickles unite their tiny forces into a growing stream. The stream unfolds, develops, traverses the countryside and natural obstacles. Picking up new forces as it moves along, it becomes one day a mighty current. Finally it reaches it end when it mingles its waters with lake or ocean.

The linkage between the imaginative teaching of geography and the river songs is an obvious one. Americans have celebrated the poetry and the life and the beauty of their rivers in song, both folksong and classical art song. "Old Man River" is an example. Thus the use of these songs humanizes the study of the rivers itself. The river possesses, as part of its heritage, rich association with human experience.

Rivers and politics have often been closely connected. The classic example is the Ohio River Valley which along most of its length formed the sectional dividing line between North and South. Time and time again in the building of the fifty states, rivers have been used to constitute state boundaries and national boundaries. Thus the study of rivers facilitates the study of state and nation building itself.

Economics

Early settlers had few other sources of energy other than their own labor and the power of animals, wind and water. The ability to tap waterpower and use it effectively was an important factor in accelerating the meteoric development of American economic life. One of the first projects of the Pilgrims was to erect a sawmill to saw up boards for houses and furniture and to ship lumber back to England in payment of their passage.

In every colony innumerable mills, operated by water power sprang up on rivers large and small, to grind the corn, wheat and to cut up logs. River banks, too, witnessed the erection of many shipyards where boats both great and small were built to be launched upon rivers, lakes and oceans. Along these rivers, too, not merely at their mouths but also inland, port towns grew up to conduct both trade upon the river and with the larger outside world. American rivers therefore, from the very start, participated

in the development not merely of local but of international trade. One of the best examples is the port town of St. Louis, a world trading center located far from the ocean in the very heart of the American continent.

Not only did merchants and shippers benefit from this trade, but it called into being a flock of related industries to service the people and goods using the rivers - warehouses, restaurants, hotels, loading docks, markets, provisions, saloons, general stores, shipyards, marine supplies, ferries, freighters, blacksmiths, bumboats. The existence of such port towns gave impetus to the development of the entire river lands that lay beyond them. Farmers settled in those areas and used the rivers to ship their produce to market. Key to the emergence of the big planters was the existence of a river along which goods could easily be sent to market.

The classic example illutrating this is the Louisiana Purchase of 1803. When there was danger that Napoleon might close the port of New Orleans to the shipment of American goods down the Mississippi, President Jefferson's instant response was to send agents to France to negotiate for a continued right of access. These negotiations resulted not merely in the purchase of New Orleans, but of the entire western valley of the Mississippi itself.

The gold and silver miners utilized the rivers both to reach the mining fields and to wash out the precious metals from the dirt and rock encasing them. The beautiful Sacramento Valley is the key to the story of the gold rush and the emergence of modern California. (See Volume III, #3 for songs and the story of the gold rush of 1849)

The shantyboys who cut down the white pine that built the houses, farms, villages, towns, cities and factories of our land, used the rivers to get into the forests and to float down the logs to the sawmills. (See #2, Volume V) It is not surprising that many logger songs are also river songs.

The lonely cowboy driving his herds up north to the railroad corrals of Kansas, had to wade through or swim across many a river to reach his destination. Crossing a river in flood was a dangerous obstacle and yet cross it they did, paying a price both in lost cattle and their own lives. It is not surprising therefore that cowboys sang about rivers as well as about their cattle and horses. (See Volume I, #4 for songs and the story of the cowboy)

Political Science

Rivers are intimately connected with our nation's great political struggles and its wars. Battles were fought for the control of rivers; armies approached the enemy along river valleys; masses of men faced each other across river boundaries. Rivers therefore tie down and make come to life in a humanistic way the study of battles, from the French-Indian War, the American Revolution, The War Between the States, all the way through our history. Specific examples would be General Wolfe at Quebec, Washington crossing the Delaware, Cornwallis surrendering at Yorktown and the defeat of General Lee at Antietam Creek.

Native Americans

Our own growing awareness of the splendor of our rivers as a number one national resource and heritage, should make us and our children more sensitive to the Native American relationship with rivers. They regarded rivers as a source of life and their love and respect for the rivers were expressed in a great body of folk literature that awaits our study. This constitutes a supreme resource for work on the part of millions of contemporary American students.

The Native Americans expressed these feelings for rivers in their daily living, religion, lore and tales. Indeed it was included in every aspect of their lives. To them rivers werepart of the great natural world around them. The animals, birds and fish who lived in the river valleys were their brothers and sisters. They were grateful for this bounty and treated it with profound respect. Their awareness of their link to the life around them permeated every aspect of their culture. The Native Americans were far wiser than we. They knew that destruction or abuse of the natural world would bring its own terrible reprisals and revenge.

To be continued in Part II

The Negro Speaks of Rivers / Langston Hughes

I've known rivers:
I've known rivers ancient as the world and older than the
flow of human blood in human veins.

My soul has grown deep like the rivers.

I bathed in the Euphrates when dawns were young.
I built my hut near the Congo and it lulled me to sleep.

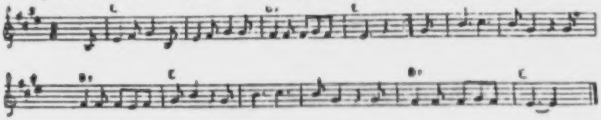
I looked upon the Nile and raised the pyramids above it.
I heard the singing of the Mississippi when Abe Lincoln
went down to New Orleans, and I've seen its muddy
bosom turn all golden in the sunset.

I've known rivers:
Ancient, dusky rivers.

My soul has grown deep like the rivers.

One More River

This is a rousing marching song sung by Black soldiers in the Civil War. The song takes the tune of an old spiritual where the singer is haunted by the feeling of how far he is from Heaven and from Freedom. As often in the music of Black people, the river is not merely a fact of daily experience but a symbol of the barrier that separated them from everything precious in the world about which they dreamed. Slaves thought of the American rivers either as rivers of slavery, like the Nile, or as rivers of freedom, like the Jordan. Young children, of course, can sing all of it with gusto and enjoyment of the parade of animals entering into the Ark.



Old Noah, he built himself an ark,
There's one more river to cross!
He built it all of hickory bark,
There's one more river to cross!
There's one more river,
And that's the river of Jordan,
There's one more river,
There's one more river to cross!

The animals went in one by one,
And Japhet with a big bass drum

The animals went in two by two,
The elephant and the kangaroo.

The animals went in three by three,
The orangoutang and the chimpanzee.

The animals went in four by four,
The hippopotamus stuck in the door.

The animals went fives by fives,
Shem, Ham, and Japhet, and their wives.

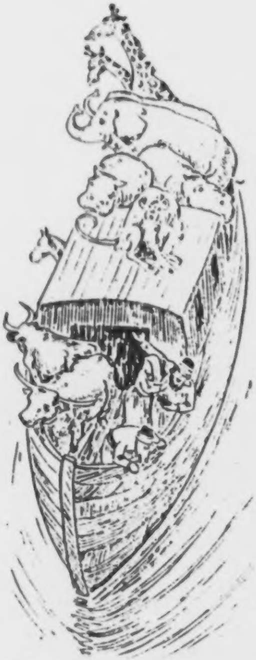
And when he found he had no sail,
He just ran up his old coat tail.

And as they talked on this and that,
The ark it bumped on Ararat.

Oh Mrs. Noah she got drunk
And kicked the old gentleman out of his bunk.

Oh, Noah, he went on a spree,
And banished Ham to Afrikee.

Perhaps you think there's another verse,
But there ain't!



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* Songfest, edited by Deck and Best, p. 155.

Many Black poets used lines from spirituals in their poetry. This excerpt is from Dark Symphony, a lament, by Melvin B. Tolson, an Afro-American poet:*

Black slaves singing One More River To Cross, In the torture tombs of slave ships
Black slaves singing Steal Away To Jesus, In jungle swamps
Black slaves singing The Crucifixion, In slave pens at midnight,
Black slaves singing Swing Low, Sweet Chariot, In cabins of death,
Black slaves singing Go Down Moses, In the canebreaks of the southern Pharoahs.

*John Lovell Jr., Black Song: The Forge And The Flame, p.513

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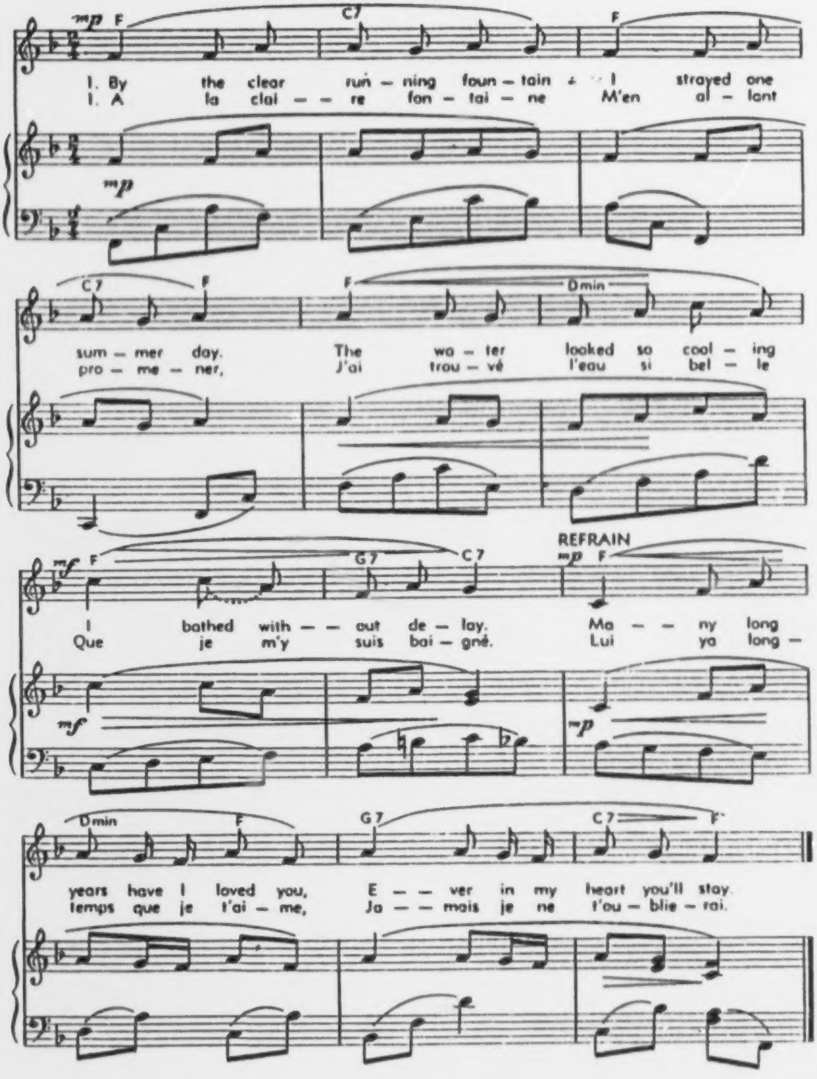
A la Claire Fontaine



mp
F
C7
F
1. By the clear run - ning foun - tain I strayed one
1. A la clai - - re fon - tai - ne M'en al - lant
C7
F
F
Dmin
sum - mer day. The wa - ter looked so cool - ing
pro - me - ner, J'ai trou - vé l'eau si bel - le
mf
F
G7
C7
REFRAIN
mp
F
I bathed with - - out de - lay. Ma - - ny long
Que je m'y suis bai - gné. Lui ya long -
Dmin
F
G7
C7
F
years have I loved you, E - - ver in my heart you'll stay.
temps que je t'ai - me, Ja - - mais je ne t'ou - blie - rai.

A la Claire Fontaine

1. By the clear running fountain
I strayed one summer day.
The water looked so cooling
I bathed without delay.

REFRAIN:

Many long years have I loved you,
Ever in my heart you'll stay.

2. Beneath an oak tree shady
I dried myself that day
When from the topmost branch
A bird's song came my way.

3. Sing, nightingale, keep singing,
Your heart is always gay.
You have no cares to grieve you,
While I could weep today.

4. You have no cares to grieve you,
While I could weep today,
For I have lost my loved one
In such a senseless way.

5 She wanted some red roses
But I did rudely say
She could not have the roses
That I had picked that day.

6. Now I wish those red roses
Were on their bush today,
While I and my beloved
Still went our old sweet way.

1. A la claire fontaine
M'en allant promener,
J'ai trouvé l'eau si belle
Que je m'y suis baigné.

REFRAIN:

Lui ya longtemps que je t'aime,
Jamais je ne t'oublierai

2. J'ai trouvé l'eau si belle
Que je m'y suis baigné;
Sous les feuilles d'un chêne
Je me suis fait sécher

3. Sous les feuilles d'un chêne
Je me suis fait sécher,
Sur la plus haute branche
Le rossignol chantait.

4. Sur la plus haute branche
Le rossignol chantait.
Chante, rossignol, chante,
Toi qui as le coeur gai.

5. Chante, rossignol, chante,
Toi qui as le coeur gai,
Tu as le coeur à rire,
Moi je l'ai-t-à pleurer.

6 Tu as le coeur à rire,
Moi je l'ai-t-à pleurer,
J'ai perdu ma maitresse
Sans l'avoir mérité

7 J'ai perdu ma maitresse
Sans l'avoir mérité,
Pour un bouquet de roses
Que je lui refusai

8. Pour un bouquet de roses
Que je lui refusai.
Je voudrais que la rose
Fût encore au rosier.

9. Je voudrais que la rose
Fût encore au rosier,
Et moi et ma maitresse
Dans les mêm's amitiés

This is one of the best loved and most popular songs of Canada. Some say it is very close to being the national anthem. The melody came from FRance with French settlers and soon became the song of the voyageurs or fur traders. They travelled long distances along the rivers to trade with the Indians and to carry back furs. Ernest Gagnon, a 19th century folk song collector says: "From the children of seven years to the old people with white hair, every Canadian knows and sings A La Claire Fontaine. You're not Canadian if you don't know it." EDith Fowke, the great present day Canadian folk song collector, reports that Champlain's men are believed to have sung this song at Port Royal in 1608. The early explorers and fur trappers used it as a paddling song. The settlers and their wives sang it as they cleared their land along the St. Lawrence River. The refrain became to the French Canadian a way of vowing that he would never forget France even though he lived under the British flag.

Edith Fowke,& Richard Johnston, FOLK SONGS OF CANADA, pp.131-5.

Pinery Boy

Many of the songs of the shantboys who cut down the pine forests dealt with rivers. They were the highways in the forests down which the logs were floated to the sawmills. On the bigger rivers, the logs were formed into huge rafts, chained together and piloted down river to the mills. (See Volume V, #2 for the story and more songs of the shantyboys).

The Pinery Boy is a beautiful lament about a young raftsman who drowns while maneuvering his rafts down the Wisconsin River. His sweetheart sails down river in search of him. Learning of his fate from a fellow pilot, she mourns for her "Sweet Pinery Boy." The last verse with the instructions for her burial and commemoration is found attached to many folksongs.

The song is believed to have originally come from England where it was known as "Sweet William" or "The Sailor Boy." Brought over to this country as a lament for a sailor boy, it made its way into the woods and was changed to The Pinery Boy. The first verse was:

> A sailor's life is a weary life,
> It robs fair maids of their heart's delight:
> It leaves them to lament and mourn,
> All for the sake of a safe return.

Oh, a raftsman's life is a wearisome one
It causes many fair maids to weep and mourn
It causes them to weep and mourn
For the loss of a true love that never can return

"O father, O father, build me a boat,
That down the Wisconsin I may float,
And every raft that I pass by
There I will inquire for my sweet Pinery Boy."

As she was rowing down the stream
She saw three rafts all in a string
She hailed the pilot as they drew nigh,
And there she did inquire for her sweet Pinery Boy

"O pilot, O pilot, tell me true
Is my sweet Willie among your crew?
Oh, tell me quick and give me joy,
For none other will I have but my sweet Pinery Boy."

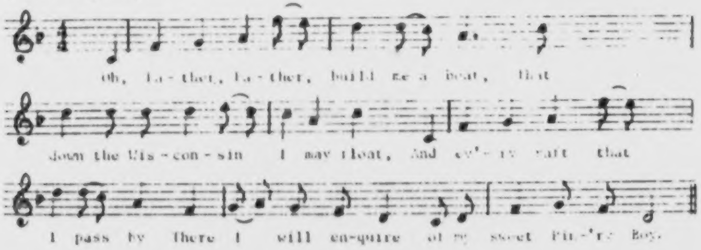
"Oh, auburn was the color of his hair
His eyes were blue and his cheeks were fair
His lips were of a ruby fine,
Ten thousand times they've met with mine."

"O honored lady, he is not hers
He's drownded in the dells I fear
'Twas at Lone Rock as we passed by
Oh, there is where we left your sweet Pinery Boy."

She wrung her hands and tore her hair
Just like a lady in great despair
She rowed her boat against Lone Rock
You'd a-thought this fair lady's heart was broke

"Dig me a grave both long and deep,
Place a marble slab at my head and feet
And on my breast a turtle dove
To let the world know that I died for love
And at my feet a spreading oak
To let the world know that my heart was broke

The Pinery Boy


Oh, fa-ther, fa-ther, build me a boat, that
down the Wis-con-sin I may float, And ev'-ry raft that
I pass by There I will en-quire of my sweet Pin-'ry Boy.

*Folk Songs Out Of Wisconsin, edited by Harry B. Peters, p.94

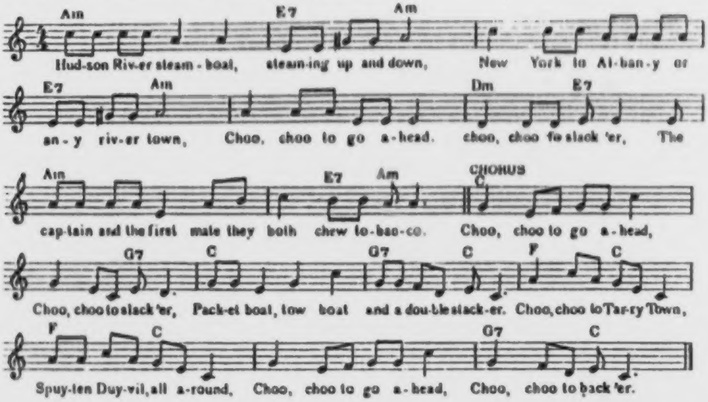
Hudson River Steamboat

This Hudson River song comes to us thanks to the collecting by John and Lucy Allison, two pioneer song collectors who worked along the Hudson River Valley during the 1930's. Among the songs they have helped to preserve is the famous Ballad of Major Andre (see FITC Vol III #2).

"Getting goods from factory to consumer was an enormous problem in a day when roads were little more than rutted trails in dry weather and impassible quaqmires when it rained. But improvement came steadily in the years following the War of 1812. One of the biggest was the steamboat, a craft perfected by Robert Fulton of Pennsylvania. After experimenting in Paris, Fulton returned to the States and built the 150 foot long Clermont.

"On September 10,1807, a crowd watched the Clermont leave its wharf in lower Manhattan and move into the Hudson River for a trial run of a hundred and fifty miles to Albany. As smoke and sparks beleched from the funnel, huge paddle wheels on each side of the boat began to turn scattering spray behind them. The onlookers gaped at the strange sight. But noted one member of the crowd, as the Clermont picked up speed, 'This feeling gave way to undisguised delight and cheer after cheer went up from the vast throng'... Within twenty years, hundreds of other steamboats were churning up and down the nation's waterways."***

The Hudson River Steamboat tells the story of the boats that plied up and down river during this hectic period, when steamboats ffrstcame into use (1807-1830). Captains raced their boats against each other. Already, Americans were preoccupied with speed.


Am
E7
Am
Hud-son Riv-er steam-boat, steam-ing up and down, New York to Al-ban-y or
E7
Am
Dm
E7
an-y riv-er town, Choo, choo to go a-head. choo, choo to slack 'er, The
Am
E7
Am
CHORUS
C
cap-tain and the first mate they both chew to-bac-co. Choo, choo to go a-head,
G7
C
G7
C
F
C
Choo, choo to slack 'er, Pack-et boat, tow boat and a dou-ble stack-er. Choo, choo to Tar-ry Town,
F
C
G7
C
Spuy-ten Duy-vil, all a-round, Choo, choo to go a-head, Choo, choo to back 'er.

1 Hudson River steamboat, steaming up and down,
New York to Albany or any river town,
Choo, choo to go ahead,
Choo, choo to slack 'er,
The captain and the first mate they both chew tobacco.
CHORUS:
Choo, choo to go ahead,
Choo, choo to slack 'er,
Packet boat, tow boat and a double stacker.
Choo, choo to Tarrytown,
Spuyten Duyvil all around,
Choo, choo to go ahead,
Choo, choo to back 'er.

2 Shad boat, pickle boat, lying side by side,
Fisherfolk and sailormen, waiting for the tide,
Rain cloud, storm cloud over yonder hill,
Thunder on the Dunderberg, rumbles in the kill. (CHO.)

3 The *Sedgewick* was racing and she lost all hope,
Used up her steam on the big calliope,
But she hopped right along, she was hopping quick,
All the way from Stony Point up to Pappaloppen Crick.
CHORUS:
Choo, choo to go ahead,
Choo, choo to slack 'er,
Packet boat, tow boat and a double stacker.
New York to Albany, Rondout and Tivoli,
Choo, choo to go ahead,
And choo, choo to back 'er.

Alan Lomax, Folksongs of North America
pp. 85-86

Banks of the Sacramento

Rivers played an important part in the gold rush in California and none were of more importance than the Sacramento River.(See FITC Vol.III, #3 for the story and songs of the 49ers.)

"It all started at Sutter's sawmill, near the south fork of the American River, forty miles from Sutter's fortand from where the American emptied into the Sacramento River. The sawmill was located in the Coloma Valley, which means "beautiful valley" in the Indian language. On January 24, 1848, James Marshall was supervising some Mormon workmen who were building a sawmill for Captain John Augustus Sutter. Marshall's eye was caught by something yellow glittering in the bottom of the millrace, the channel of water which ran under the mill wheel. He scooped up some yellow flakes of soft material. Hammering and biting it, Marshall decided that it might be gold."*

Marshall and Sutter tried to keep the news a secret, but it was hopeless. The news spread like wildfire. First throughout California, Mexico and South America. Then eastward across the United States, to Europe and the whole world.

The entire country was infested by gold fever. The quickest way to reach the gold fields was by ship. From every port, Philadelphia, New York, Boston, Baltimore, Charleston, St. Louis and others, would-be miners flocked aboard ships to carry them around Cape Horn to the gold fields.

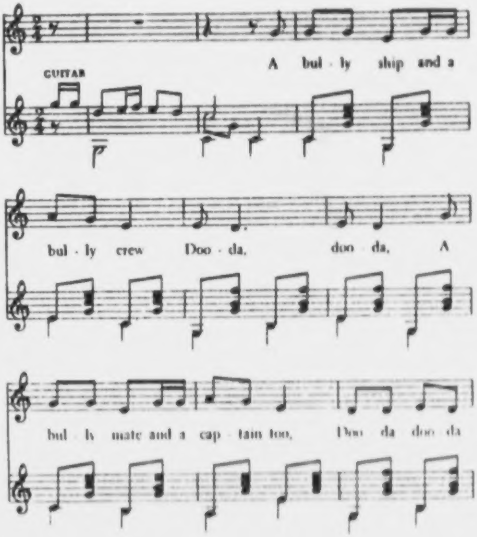
The air was filled with this popular folksong, entitled "Sacramento" or "The Banks of Sacramento." It was also a capstan shanty and used by the sailors to haul up the anchor or to work the pumps of the wooden, leaky sailing ships to keep them afloat and from taking in water.

Over the year, numerous verses were made up by both the emigrants and the sailors to describe the trip and their arrival in San Francisco Bay.It was sung in the mining camps also,while the men worked their claims.

There are many explanations and theories for the origin of both the tune and the refrain. According to one source, Stephen Foster's minstrel tune was combined in the shanty with the chorus of a song introduced by the famous New England abolitionist concert troupe, the Hutchinson Family. They wrote it in honor of a band of Massachusetts emigrants who were going to California in the spring of 1849, under the title, Ho! For California!

> Then ho! Brothers ho!
> To California go.
> There's plenty of gold in the world,
> we're told,
> On the banks of the Sacramento.

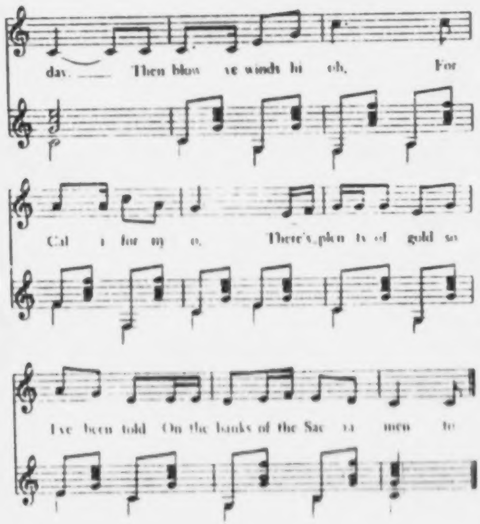
According to his biographer, Foster had written and copyrighted his song in February 1850. But it was not published until 1856. And the gold rush song was being sungby 1849 and the early 1850's. So not sure whether Foster's song, De Camptown Races came before The Banks of Sacramento or which song was derived from which. It is also possible that both versions were derived from the opening lines of the Black spiritual, Roll, Jordan, Roll.


GUITAR
A bul - ly ship and a
bul - ly crew Doo - da, doo da, A
bul - ly mate and a cap - tain too, Doo da doo da

---

* Quotation, music and words from Laurence Seidman, The Fools of '49:The California Gold Rush

Banks of the Sacramento


day. Then blow ye winds hi oh, For
Cal i for ny o. There's plen ty of gold so
I've been told On the banks of the Sac ra men to

A bully ship and a bully crew
Dooda, dooda,
A bully mate and a captain too,
Dooda dooda day.

CHORUS:

Then blow ye winds hi-oh
For Californyo
There's plenty of gold so I've been told
On the banks of the Sacramento.

Oh around Cape Horn we're bound to go,
Dooda, dooda,
Around Cape Horn through the sleet and snow,
Dooda, dooda day.

CHORUS

Oh around Cape Horn in the month of May,
Dooda, dooda,
Oh around Cape Horn is a very long way,
Dooda, dooda day.

CHORUS

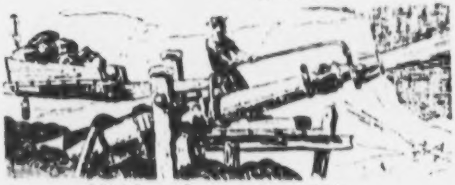
Ninety days to Frisco Bay,
Dooda, dooda
Ninety days is damn good pay,
Dooda, dooda day.

CHORUS

I wish to God I'd never been born,
Dooda, dooda,
To go a sailin' round Cape Horn,
Dooda, dooda day.

CHORUS

To the Sacramento we're bound away,
Dooda, dooda,
To the Sacramento's a hell of a way,
Dooda, dooda day.
chorus



Some additional verses are:

We've formed a band and we are well
manned,
To journey afar to the promised land.

Round the Horn and up to the Line
(Equator)
We're the buckos for to make 'er shine

We're the buckos for to make her go,
All the way to the Sacramento.

Oh them was the days of the good old
times,
Back in the days of the Forty-nine.

Oh when we got to the Frisco docks,
The girls were all in their Sunday
frocks.

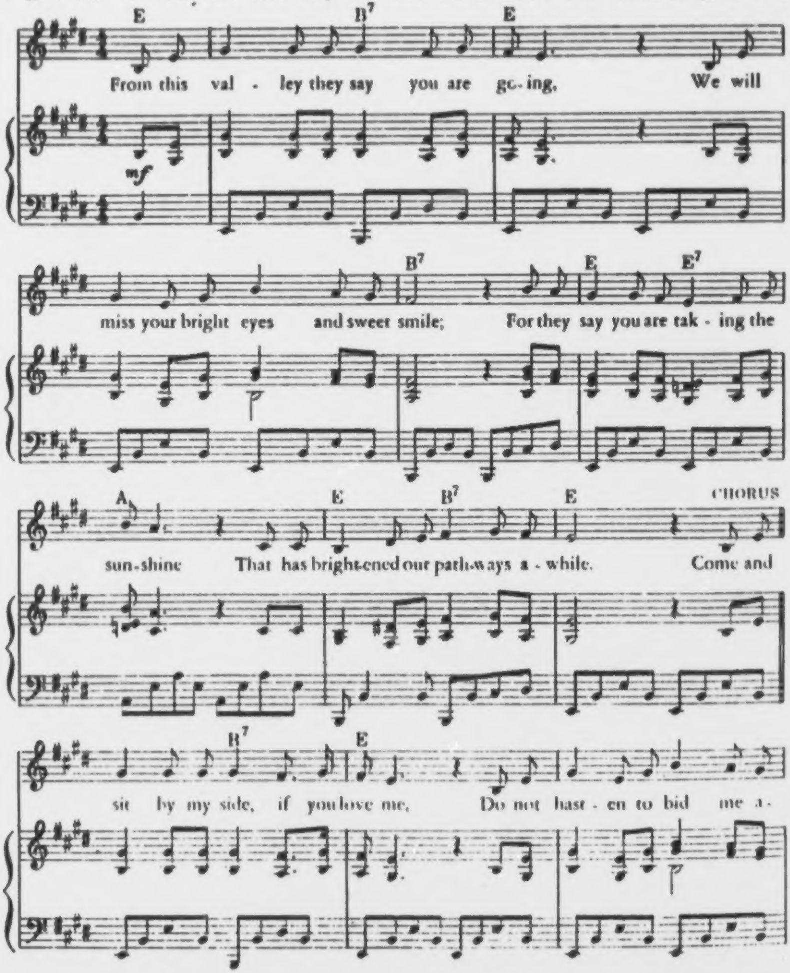
Later, when the forty-niners returned to their homes, other verses, satiric and bitter, were sung to the tune. And the chorus was changed to one closer to the truth.

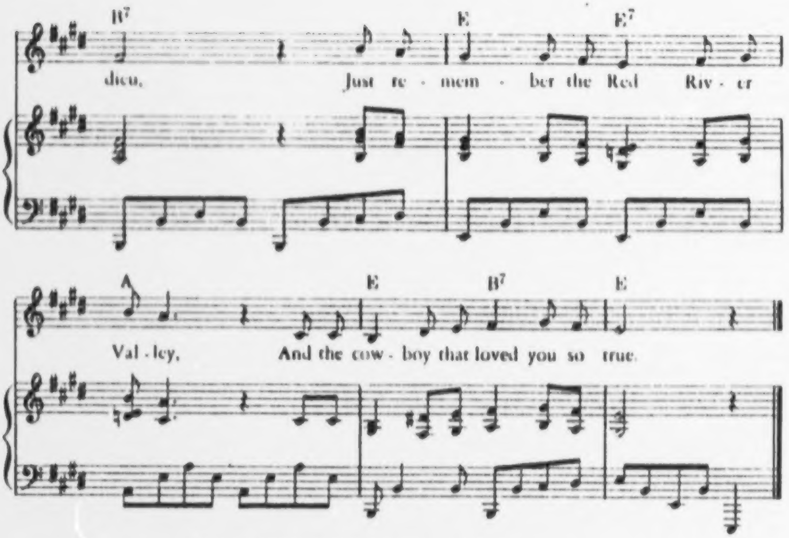
> Then blow ye winds, hi-oh! for
> Californio,
> There's plenty of stones and dead
> men's bones
> On the banks of the Sac-ra-men-to.

Red River Valley

One of America's favorite ballads and found in all parts of the country, it began as a popular song in New York State, "The Bright Mohawk Valley." Black singers know it as "Walking Through the Streets of the City." It made its way west becoming a cowboy love song. In its TExas version, it is about the Red River that runs through the Texas panhandle and is part of the border between Oklahoma and Texas, before flowing down into southern Louisiana.

Carl Sandburg writes, "I have heard it sung as if bells might be calling across a mist in a gloaming." John and Alan Lomax in their Folk Song:U.S.A. comment: "There emerges a chorus of great simplicity and a lazy little tune that drifts straight into your heart like the smoke from a lonely cabin rising and disappearing in the prairie sky...You'll hear the summer wind swinging the tall grass. You'll see the sky of the West with its drifting herds of stars."


E
B7
E
From this val - ley they say you are go - ing, We will
mf
B7
E
E7
miss your bright eyes and sweet smile; For they say you are tak - ing the
A
E
B7
E
CHORUS
sun-shine That has bright-ened our path-ways a - while. Come and
B7
E
sit by my side, if you love me, Do not hast - en to bid me a -


B7
E
E7
dieu, Just re - mem - ber the Red Riv - er
A
E
B7
E
Val - ley, And the cow - boy that loved you so true.

1. From this valley they say you are going,
We will miss your bright eyes and sweet smile;
For they say you are taking the sunshine
That has brightened our pathways awhile.

CHORUS: Come and sit by my side, if you love me,
Do not hasten to bid me adieu,
Just remember the Red River Valley
And the cowboy who loved you so true.

2. I've been thinking a long time, my darling,
Of the sweet words you never would say,
Now, alas, must my fond hopes all vanish?
For they say you are going away.

3. Do you think of the valley you're leaving?
O how lonely and how dreary it will be.
Do you think of the kind hearts you're breaking?
And the pain you are causing to me?

4. They will bury me where you have wandered,
Near the hills where the daffodils grow,
When you're gone from the Red River Valley,
For I can't live without you I know.

*Best Loved American Folk Songs by John and Alan Lomax, pp.220-221.

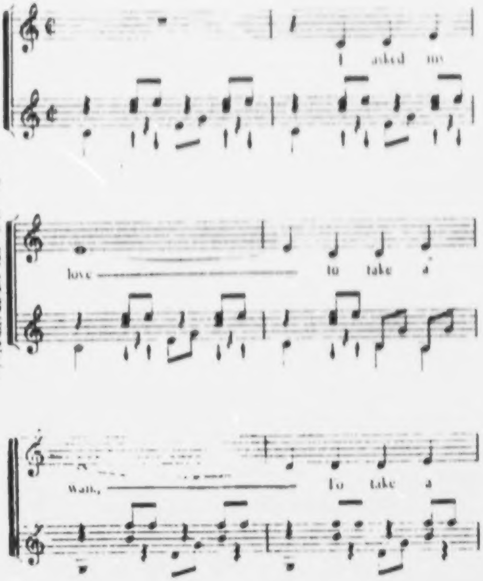
Banks of the Ohio

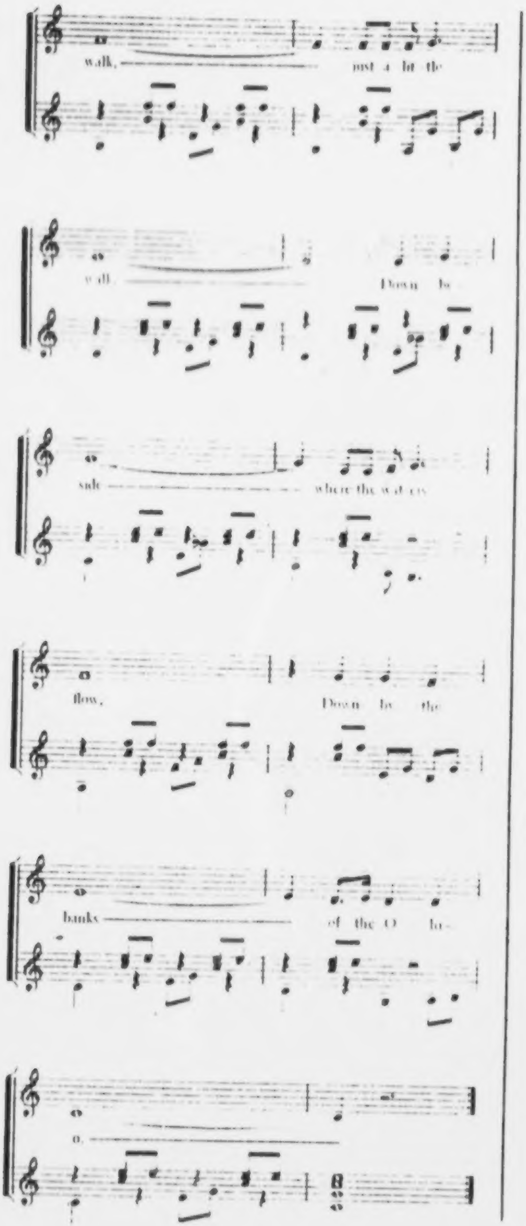
The Banks of The Ohio is at first sight just another murder ballad in which the demented lover slays his sweetheart because she's unfaithful, or pregnant, or had jilted him. The song has by chance become linked with an exquisite chorus which celebrates the beauty of the Ohio River.

This is one of the most beautiful refrains celebrating an American river that we have. Students should be encouraged to write their own verses to this melody. It is striking that the horror of many murder ballads is muted by the exquisite melodies which accompany them --examples are Pretty Polly, Butcher Boy. So that if you didn't listen to the words, one might think them a love song.

One explanation might be that these songs were written by balladeers seeking to turn an honest penny by hawking their ballads to the crowd at the murderer's execution. People would pass the time waiting by singing the song if it was set to a well known contemporary tune. Ironically this means that some of the lovely melodies of our folk heritage survive because they are linked with notorious crimes.

An American song that has acquired world fame is one of these murder ballads, Tom Dula. Tom Dula only comes down to us through the singing of one man, a southerner, Frank Proffitt, a friend of the great modern collectors, Anne and Frank Warner.





Chorus:
And only say that you'll be mine,
In no other's arms entwine,
Down beside where the waters flow,
Down by the banks of the Ohio.

I held a knife against her breast,
As into my arms she pressed.
She cried, "Oh, Willie, don't murder me,
I'm not prepared for eternity."

Chorus

I started home between twelve and one,
I cried, "My God, what have I done?
Killed the only woman I loved
Because she would not be my bride."

Chorus

There are many murder ballad based on local murders in different parts of the country. Many of the same verses have floated from one song to anothe and are similar to those we giv here.

Here are a couple of more verses which helps round out th story:

I asked your mother for you,de
And she said you were too youn
Only say that you'll be mine;
Happiness in my home you'll fin

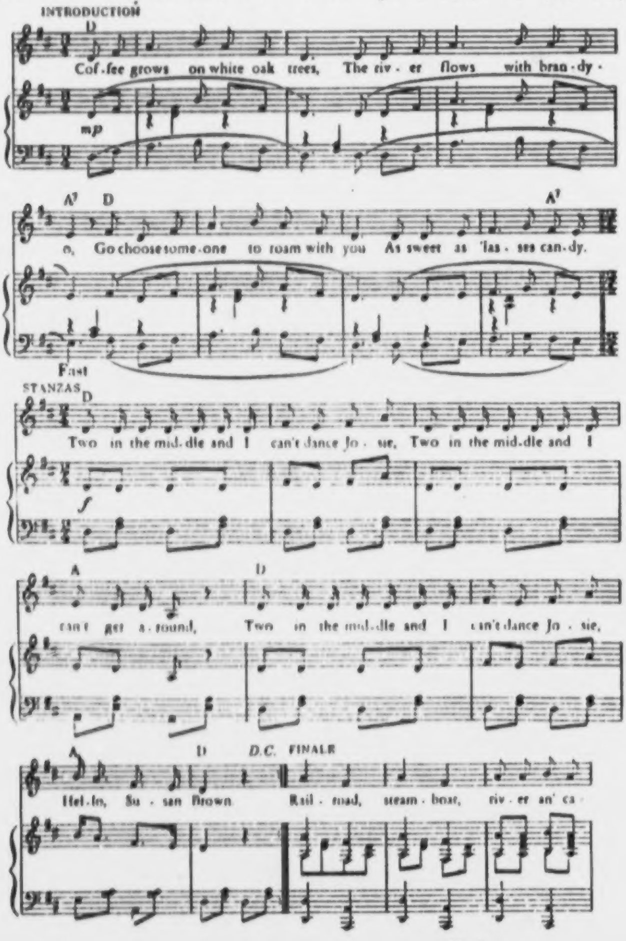
He took her by her little whit
    hand,
And led her down to where the
    water flows,
Led her down where the water fl
Down on the banks of the Ohio.

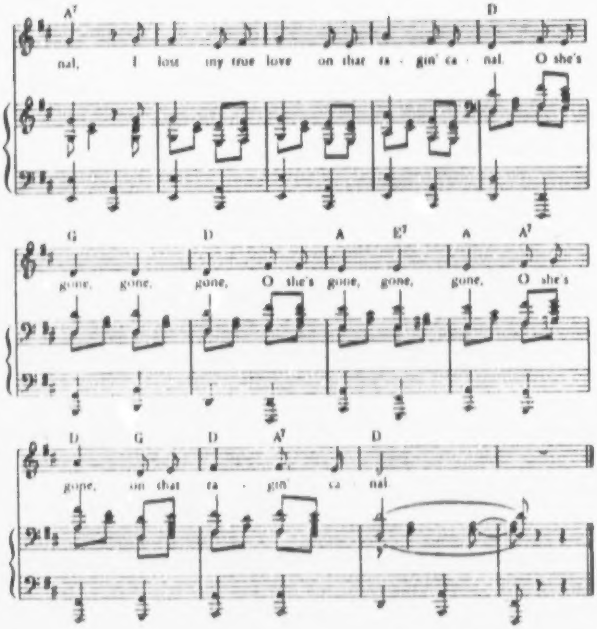
I took her by her pale white ha
Led her to the river brink;
There I threw her in to drown,
Stood and watched her float on
    down.

Coffee Grows on White Oak Trees*

This lovely and lively playparty song which is also a game and a dance, can be enjoyed just as a song. It talks of an imaginary river that flows with "brandy-o." It also goes under various titles: "Two In The Middle, "Jubilee", "Josey" and "Hello Susan Brown." Versions have been found throughout the country and they have been reported from South Carolina, Kentucky, Texas, Missouri, Mississippi, Indiana, Oklahoma, and Kansas. It's an excellent song for use while studying the frontier and westward movement. It can be used in the lower grades as well as upper-and for Josie, just substitute the name of one of your pupils.

Beatrice Landeck in her book, More Songs To Grow On gives directions for the circle game. So do John and Alan Lomax in their book Best Loved American Folk Songs. More elaborate directions are found in The Play Party In Indiana by Leah Jackson Wolford. If you want to get the directions, music and words for all three versions so you can pick the one you like the most, just turn to page 75, New Free Materials. It's # 52--just send us two 22¢ stamps and it's yours.


INTRODUCTION
D
Cof-fee grows on white oak trees, The riv-er flows with bran-dy-
mp
A7 D A7
o, Go choose some-one to roam with you As sweet as 'las-ses can-dy.
Fast
STANZAS
D
Two in the mid-dle and I can't dance Jo-sie, Two in the mid-dle and I
f
A D
can't get a-round, Two in the mid-dle and I can't dance Jo-sie,
A D D.C. FINALE
Hel-lo, Su-san Brown Rail-road, steam-boat, riv-er an' ca-


A7
D
nal, I lost my true love on that ra - gin' ca - nal. O she's
G
D
A
E7
A
A7
gone, gone, gone, O she's gone, gone, gone, O she's
D
G
D
A7
D
gone, on that ra - gin' ca - nal.

INTRODUCTION:

Coffee grows on white oak trees,
The river flows with brandy-o,
Go choose some one to roam with you
As sweet as 'lasses candy.

1. Two in the middle and I can't dance Josie,
Two in the middle and I can't get around,
Two in the middle and I can't dance Josie,
Hello, Susan Brown.

2. Four in the middle and I can't dance Josie,*
Four in the middle and I can't get around,
Four in the middle and I can't dance Josie,
Hello, Susan Brown.

3. Wheel around and whirl around, I can't dance Josie,
Wheel around and whirl around, I can't get around,
Wheel around and whirl around, I can't dance Josie,
Hello, Susan Brown.

4. Rats in the boots and the boots turn over, etc.

5. Cow in the well and can't jump Josie, etc.

6. Briar in my heel and I can't dance Josie, etc.

7. Fiddler's drunk and I can't dance Josie, etc.

(Just before the end you sing. . .)

FINALE:

Railroad, steamboat, river an' canal,
I lost my true love on that ragin' canal.
O she's gone, gone, gone,
O she's gone, gone, gone,
O she's gone on that ragin' canal . . .

---

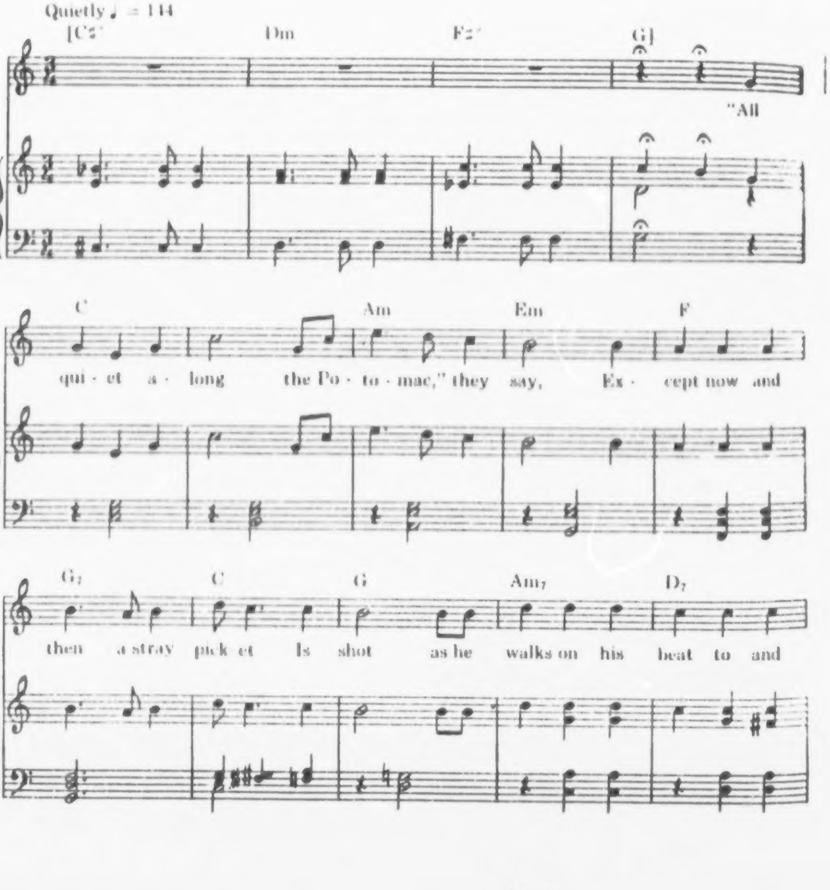
* John and Alan Lomax, BEst Loved American Folk Songs pp.100-102

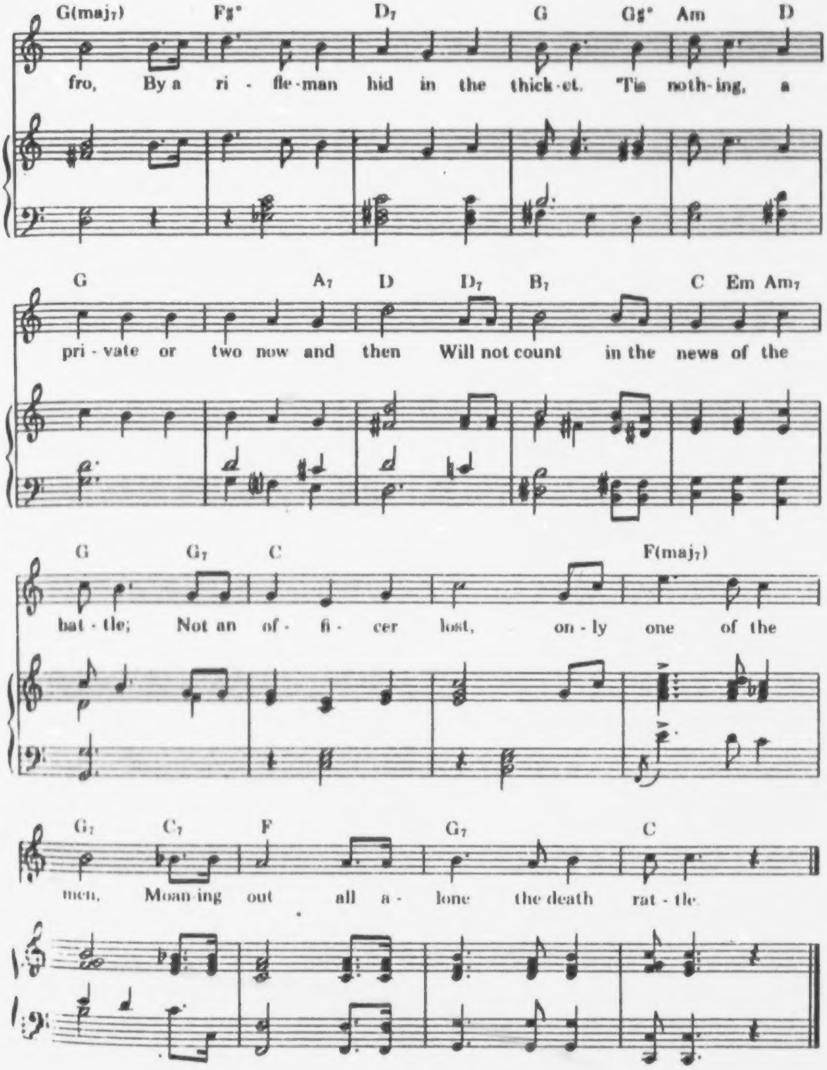
All Quiet on the Potomac*

The War Between the STates reflected in its songs the unabashed sentimentality of the entire nation. It was an unsophisticated age and the loss of their sons, fathers and husbands were both felt and expressed deeply in their songs with much emotion.

There were many favorites and among them were this song. In the early days of the war, a brief newspaper notice would appear daily in many of the country's newspapers: "All quiet along the Potomac." Then one day in Sepeember 1861, another sentence was added to the foregoing: "A picket shot."

Supposedly this was the inspiration for the song written by Mrs. Ethel Lynn Beers of Goshen , New York. Printed in Harper's WEekly, November 30, 1861 and titled "The Picket's Guard" , it was shortly set to music and sung by both North and South.


Quietly ♩ = 144
C7
Dm
F7
G7
"All
C
Am
Em
F
quiet along the Potomac," they say, Except now and
G7
C
G
Am7
D7
then a stray picket is shot as he walks on his beat to and


G(maj7) F#° D7 G G#° Am D
fro, By a ri - fle-man hid in the thick-et. 'Tis noth-ing, a
G A7 D D7 B7 C Em Am7
pri - vate or two now and then Will not count in the news of the
G G7 C F(maj7)
bat - tle; Not an of - fi - cer lost, on - ly one of the
G7 C7 F G7 C
men, Moan-ing out all a - lone the death rat - tle.

All Quiet on the Potomac (con't)

2. All quiet along the Potomac tonight,
Where the soldiers lie peacefully dreaming,
Their tents in the rays of the clear autumn moon,
O'er the light of the watch fires, are gleaming;
A tremulous sign, as the gentle night wind,
Through the forest leaves softly is creeping,
While stars up above, with their glittering eyes,
Keep guard for the army is sleeping.

3. There's only the sound of the lone sentry's tread,
As he tramps from the rock to the fountain,
And thinks of the two in the low trundle bed,
Far away in the cot on the mountain.
His musket falls slack, and his face, dark and grim,
Grows gentle with memories tender,
As he mutters a prayer for the children asleep,
For their mother, may Heaven defend her.

4. The moon seems to shine just as brightly as then,
That night when the love yet unspoken
Leaped up to his lips when low-murmured vows
Were pledged to be ever unbroken.
Then drawing his sleeve roughly over his eyes,
He dashes off tears that are welling,
And gathers his gun closer up to its place
As if to keep down the heart-swelling.

5. He passes the fountain, the blasted pine tree,
The footstep is lagging and weary;
Yet onward he goes, through the broad belt of light,
Toward the shades of the forest so dreary.
Hark! Was it the night wind that rustled the leaves?
Was it moonlight so wondrously flashing?
It looks like a rifle—"Ah! Mary, good-bye!"
And the lifeblood is ebbing and splashing.

6. All quiet along the Potomac tonight,
No sound save the rush of the river;
While soft falls the dew on the face of the dead—
[*Skip to last beat of fourth from last measure*]
The picket's off duty forever.

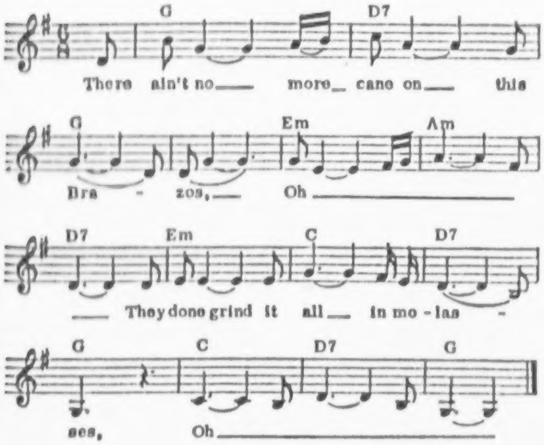
*Irwin Silber, Songs of the Civil War pp. 128-130

No More Cane on the Brazos

This is a cane-cutting song from the Texan sugar land which some of us believe ranks with themost sublime songs ever sang or created in the United States. Few songs express more clearly the meaning of human bondage among Black prisoners leased to private employers on Texas and Mississippi plantations after the Civil War. The employer had little motive to be compassionate to the Black prisoners; when they dropped from exhaustion or overwork there was always a fresh supply to be had from the state penitentiary. These drivers worked the prisoners under the hot sun until they were blind, mad or dead. The one hope of release was the possibility that the Governor would grant you a pardon.

Verse seven says, "Go down Old Hannah and don't rise no more." Old Hannah here refers to the sun. Go down and set for the last time upon this vile world the prisoners are singing. When you come back, let it be when the wicked shall be judged upon the day of doom. The song reveals the extraordinary beautiful and imaginative poetry of the Black genius.

Another beautiful song about the Brazos River and other rivers of Texas is "Down By The Brazos," a cowboy love song.(See Vol I,#4)


G
D7
There ain't no__ more_ cane on__ this
G
Em
Am
Bra - zos,__ Oh ____
D7
Em
C
D7
__ They done grind it all__ in mo - las -
G
C
D7
G
ses, Oh ____

2. Now cap'n, doncha do me like you done poor Shine,
Oh—
You done drive that bully till he went stone blind,
Oh—.

3. Oughta come on the river in 1904.
Oh—
You could find a dead man on every turn row,
Oh—.

4. Oughta come on the river in 1910,
Oh—
They was drivin' the women jes' like the men,
Oh—.

5. Now, wake up, dead man, help me drive my r
Oh—
Wake up, dead man, help me drive my row,
Oh—.

6. Wake up, lifer, hold up yo' head,
Oh—
You may get a pardon, and you may drop dead.
Oh—.

7. Go down, ole Hannah, doncha rise no mo',
Oh—
If you come back, bring the Judgment Day,
Oh—.

8. There ain't no more cane on this Brazos,
Oh—
They done grind it all in molasses,
Oh—.

9. Some in the prison and some on the farm,
Oh—
Some in the fields and some goin home,
Oh—.

John Anthony (Tony) Scott, The Ballad of America, pp.305-6
John Anthony Scott, The Ballad of America

Follow-up Ideas for Your Students

1) Make a list of the principal rivers of your state. Ask for volunteers among your students to investigate these rivers and to report upon them; and to locate them upon a state map. They should report on its length, direction of flow, history, villages and towns located upon it, current problems, pollution, dams, recreational facilities, origin of its name, famous people who travelled upon it. What freight is still carried on these rivers?

2) Have students organize an exhibit about the rivers of their state, using photographs, drawings, prints, news clippings. Sources: local musuems, historical societies, newspaper offices, libraries.

3)Have students look through books of Native American folktales to find stories dealing with rivers. Students can either read the folktale to the class. Or working in committees, dramatize and act out the tale using costumes and scenery--puppet shows and shadow plays are another approach.

4) Your pupils can make a mural depicting the history of a local or national river.

5) Students can make models of riverboats out of wood, clay or papermache.

6) Collect pictures from magazines, historical journals, old text books and make an album of river boat travel.

7) Make a list of the names and addresses of some of the leading musuems and historical societies in your state--and perhaps Washington,D.C. --Have your class write letters to these institutions requesting information in reference to river and boating activities, both in the present and the past.

8)Invite into your classroom some one who has worked on a river as either a sailor, pilot, canaler, lumberman, or ferryboat operator. Have them tell about their life on the river.

9) Write to your state assemblyman requesting his help in locating licensed ferryboats still operating in your state. If possible make arrangements to visit one of these and talk with the operator.

10) Is there a state historical commission in your state? If so, have your pupils wirte to them to secure copies of past historical commission bulletins. These are often a good resource of materials.

11) Let students imagine they are travelers on the Claremont on her first trip. Have them write a page in their diary about their feelings as they sailed up the Hudson River. Let them use their imagination and feel the miracle of moving upstream without muscle power or wind. What would be some of their fears and concerns being on this first steamboat?

12)Divide up Lewis and Clark's journal into short sections. HAve your students each read one of these sections. Then let them pool their knowledge to report from their readings to the class about the explorers' reactions to the rivers--the animals they saw, Indians they met, villages they passed through, any exciting related incidents. Have them write a two or three page report to President Jefferson on the characteristics of the Columbia and Missouri Rivers.

Follow-up Ideas for Your Students

13) Have students look through poetry books and find poems about rivers. Let them select their favorite and read them to the class. Make a book of river poems. See if they can make up their own poem-either individually or in committees or as a class,about a river in their locality or state.

14) Have any of your students been on a canoe or river trip . Have them report to the class what they remember about their experience. Also inquire about their parents who may be boating people-invite them in to talk to the class.

15) What are some of the traffic rules for traveling on rivers? How can your students find these out? What are some resources for obtaining this information--boat musuems, boatmen associations, yatch clubs, historical societies, state transportation department,division of water transportation.

16) How closely do these water laws relate to driving laws and regulations on land? What are some of the similarities? Differences? Why is this so?

17) REsearch and trace the history and design of the canoe, keelboat, flatboat, canal boat.

18) Make a list of river towns in your state and locate them on a map. Are there any ghost towns that were born on the river and died when the railroads and paved roads came into existence?

19) Try to locate mural art in your state --e.g. in post offices, capitol buildings, other government buildings. Investigate ways in which they deal and tell about river life.

20) If you live in an area where there are no rivers, start correspondence with classes in another state or region, requesting information about a great American river in their area--Hudson, Connecticut, Sacramento, Colorado, etc. Ask for photographs, reports, personal descriptions, etc. Send them information about your area in return--occupations, natural resources, recreation, highlights.

21) Go through almanacs, newspapers, magazines for the past few years. Can you find articles about rivers in your area, region, state, or national. Reproduce them. Make a bulletin board display, grouping articles into topics-floods, dams, disasters, recreation, economic,use. Illustrate your display.

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ADDENDA

Additional resources for songs of the shantyboys and lumbering and logging were sent in to us by John Berquist 1130 North Long Lake Road of Eleveth, Minnesota 55734. We share these with you:

Bibliography:

BEck, Earl Clifton, Lore of the Lumber Camps, Ann Arbor, University of Michigan Press, 1948.

Logging Town, The Story of Grand Rapids, Minnesota WPA Writers' Program, 1941, reprinted by Itasca County Historical Society, 1978.

Peters, Harry B., ed., Folk Songs Out Of Wisconsin, Madison, State Historical Society of Wisconsin, 1977.

Ryan, J.C., EArly Loggers in Minnesota, Volume III, Duluth, Minnesota Timber Producers Association, 1980.

Discography:

Collector #1929 "Songs for Woodworkers" sung by Joe Glazer

Folkways FA 2534 "Songs of a New York Lumberjack" sung by Ellen Stekert

Folkways FW 6821 "Folk Songs of the Canandian North Woods" sung by Wade Hemsworth

Half Moon HM 1083 "Come All Ye Jacks and Shantyboys, Lumbering Songsfrom the Upper Midwest" sung by John Berquist.

Library of Congress L 1 "Anglo-American Ballads" collected by John and Alan Lomax.

Library of Congress L55 "Folk Music from Wisconsin" collected by Draves, Stratmann-Thomas

---

Lisa Neustadt 245 Main St. Apt. 32 WAtertown, MA 02172 sent in additional words to This Train, which we used in a dramatization of Harriet Tubman leading slaves to Ohio from North Carolina. The words are by Lisa.

This train is bound for glory, this train(2) This train is bound for glory
If you ride it, tell the story
This train is bound for glory, this train.

This train don't carry no slavers, this train (2)
This train don't carry no slavers,
All aboard just couldn't be braver,
This train is bound for glory, this train.

This train don't carry no mastersthis train (2)
This train don't carry no masters.
Goin' to glory, no more disasters
This train is bound for glory, this train.

This train is headed for Canaan, this train(2)
This train is headed for Canaan
Don't care if its blowing or raining
This train is bound for glory, this train.

Repeat verse 1.

BOOK REVIEW

Dr. Lee B. Cooper has published severalbooks which might be of interest to you.

The Literature of Rock II, which combined with Volume I, the original book by FRank Hoffman, is a valuable resource and exhaustive survey of the literature from 1954 to 1983. Available from Scarecrow Press, P.O. Box 4167, Metuchen, NJ 08840.

Dr. Cooper also has authored "A REsource Guide to Themes in Contemporary American Song Lyrics,1950-85. This book gives a kaleidoscopic portrait of contemporary America as it has been captured and transmitted in the lyrics of more than 3,000 popular recordings. Greenwood Press 88 Post Road WEst, P.O.Box 5007, Westport, Ct. 06881

Images of American Society in Popular Music is another of his books.It contends that contemporary songs reveal major trends and crucial shifts in national character. Nelson-Hall Publishers 111 N.Cana St. Chicago, Il. 60606.

World Around Songs, Inc. 5790 Highway 80 South, Burnsville,N.C. 28714 (704)675-5343 has published another marvelous little song book entitled Very FAvorites of the Very Young: Songs for 3-6 Years Old. It's just $2.50. And do send for their catalog of pocket songbooks- an invaluable resource everyone should know about.

If you're interested in and want to know more about Louisiana French folksongs and send for records and books contact Acadiana Music, Dr. and Mrs. Robert C. Gilmore, authors/publishers at 158 Clark Court Lafayette, LA 70503 318-234-4731.

HELP WANTED

Bob Payton and Denise Dreher are publishing Hats Off To Old Folks: A Celebration of Songs About Aging. They are actively soliciting books, records, and songwriters for songs on this theme. While we know that everyone in our audience is much too young and with it to be concerned about aging--perhaps you can make a contribution.

Their address is P.O.Box 7596, Minneapolis, MN 55407 Phone 612-722-8951 A most interesting topic and an important one.

Free Materials

New # 52- Words, music and play party directions for 3 versions of Coffee Grows On WhiteOak Trees. Send two 22¢ stamps for your copy.

All of the previous 51-actually only 50-our grant is out of print- free materials are still available to you. Send us stamps --see previous issue for entire list and instructions on how to obtain them. They are avialable to subscribers of the newsletter only.

Our artilce on Pages 48-49 about the Chipko's People Movement in India comes from an unusual magazine, Cultural Survival Quarterly. This magazine addreeses issues of both imediate and long term concern to indigenous peoples throughout the world. The Quarterly serves to inform the general public and policy makers in the U.S. and abroad to stimulate action on behalf of tribal people and ethnic minorities. Write Cultural Survival 11 Divinity Avenue, Cambridge, MA 02138 Phone 617-495-2562. It's a rich source of materials for studying the Third World in your classroom.

Rivers Of America Series

An absolute must for teachers is to become acquainted with the Rivers of America series of books. The editor was Constance Lindsay Skinner and the books were published by Farrar & Rinehart in the 1930's and afterwards. They are full of history, geography, folklore poetry, song and drama.

They are classics and almost every library has them on their shelves. Each book is devoted to one river. Some of them are: Frazier, Minnesota, Sangamon, Humboldt, James, Savannah, Yazoo,Colorado, Allegheny, Delaware, Wabash, Sacramento, Shenandoah, Powder, Brandywine, St. Lawrence, Kentucky, Genessee, Arkansas, Tennessee, Connecitcut, Illinois Saskatchewan, Allagash, Everglades, Salinas , Columbia and others.

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Volume VII # 2 Winter 1987
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For future issues I'd like songs on the following subjects:______________

In answer to many inquiries, we celebrated Thanksgiving at home. Our wives decided to keep us (lucky women). Tony and I enjoy life, teaching, eating and telling jokes. WE laugh at each other's jokes and sometimes at each other. You need to smile to go the educational mile!!! Be happy. You haven't had to listen to all of our jokes,yet. We're saving the worst for the end.

FOLKSONG IN THE CLASSROOM

A NETWORK OF TEACHERS OF HISTORY, LITERATURE, MUSIC AND THE HUMANITIES - A NEWSLETTER

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Please Look at Your Mailing Label, You Handsome Rascal, You

It tells you when to renew and your present subscription status.

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C) VII means you are paid up through VII and that payment for next year, Volume VIII is now due, $5.

IF YOU HAVE MISLAID ISSUES OR THEY HAVE DISAPPEARED - Heavens-to-Betsy!!!

Just let us know.Tell us the Volume & issue # that you are missing and for $2 an issue we'll mail you duplicates so that you can have a complete file of the newsletter.

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Correspondence from Our Readers

Jean von Heimburg   97 Asbury Lane
Cary, Illinois 60013

I just recently came across your article on Folk Songs In The Classroom in Social Education. I am a music teacher In elementary school and I supplement my class within the curriculum chapters and plan my lessons accordingly. Your newsletter will be great!

****

Lois Liggett   526 E. 9th Box 14
Belle Plains, Kansas 67013

I'm impressed! After all of my years of teaching, I wonder how I missed knowing about your publication. I teach Music and all of this material will fit right in with the units of study. I will also use the material in Dulcimer workshops.

****

Meg MacLeod   160 Flint Street
Asheville, NC 28801

I used your issue on slavery extensively for a program,concert development called HEROES, about people like Lincoln, King, Harriet Tubman, Rosa Parks.

Other programs in developing teachering through music concerts are: Spaceship, Earth (protect our fragile environment) Dreamakers (people who overcame physical, social or mental handicaps (including ridicule) to achieve a dream. EAgle Spirit-Indian lore and FriendshipPIE- songs of peace around the world. Any songs on these subjects would be very helpful to me. I wuit classroom teaching last year to teach folk dance/ do music concerts in schools full time and I love your magazine.

****

Editorial Comments: Obviously, all of our three correspondents above have excellent and discriminating taste!!!

Anyone who has ideas, songs for Meg on the subjects metnioned by her, please send them to her.Teachers helping each other-that's what it's about.

Daniel Carlson   2402 17th Ave. N.W.
Rochester, MN 55901

I teach emotionally disturbed High School students in a residential treatment center. The resources provided by your materials are excellent for my purposes and I expect to have a much more alive classroom.

****

Juanita Harned   2555 Narraganset
Florissant, MO 63033

I've enjoyed using the songs to enhance my units in history. I'd like to share some extra activities to go along with your music.

When I do cowboys I also show a film about the artist Charles Russell. I like to add food if possible. I got' some cookie cutters from Texas that include the state, an armadillo and the head of a longhorn. I use it for Junior High students.

Indians are included when our cowboy chapter so we make Indian Fry Bread in class. With the slave songs, I have some cotton with seeds which they need to work out.

I have a request. I'd like some songs from the Vietnam Era. I remember one line from a song at that time:

Daddy what did you do during the war?

Any help would be appreciated.

****

EDitorial comment:

Anyone able to share some songs with Juanita please send them to her. Thanks.

****

These pages are the heart of this newsletter.

COME ON NOW! TAke yourpen, typewriter, word processor in hand and let us hear from you. Tell us what you're doing with folksongs in your classroom!!!
(We love to use exclamation points)
(We're always exclaiming, declaiming, explaining-just plain talking)

Correspondence from Our Readers

Ellen-Joan Wagner P.O. Box 2237
Setauket, New York 11733
CrimeHistorian-Story-Teller

I was glad to receive the latest issue of Folksong In The Classroom.

I use music in some of my programs - usually murder ballads and sanguinary sea songs. My husband Bill, in other respects, a gentle sort, collects them. We frequently think of you and the workshop you taught at C.W. Post a few years ago.

I'm sending on a poster from an in-service course I taught last season. I used "The Dublin Murder Ballad" as part of my presentation on serial killing and their role in folklore. Also an article on our risky life at sea.

Thepoint is, a lot of this is your fault.

****

TRacy A. Kane P.O. Box #8
Randolph, OH 44265

American History Instructor at
Stow Senior High

I appreciate the personal touch of the "network". For many years I have been an admirer of the enduring quality of folk music in a society that seems at times adrift in a sea of accelerating change. I am especially impressed by the wealth of history that resides in your publication - so modest in appearance, yet, so substantial in content.

Though my musical ability is non-existent I hope to be able to capitalize on the abilities of others in infusing my instruction with periodic forays of our rich musical heritage. My greatest concern is the possible reluctance of senior high students nurtured on "heavy metal" to aurally acknowledge the legitimacy of the folk medium. Any input or reference to previous articles dealing with the aforesaid would be appreciated.

****

Dear TRacy, The following letter from John Nellis should be helpful.

John A.Nellis 89 Twin Lakes Drive
Fairfield, OH 45014

Indian Hill High School, Cincinnati

Many thanks for "Follow the Drinking Gourd".

Ran this by my class with 3 other Civil War songs and my two history classes had a ball. I can't carry a tune in a bucket and the class went nuts. I could not get them to stop singing - it was wild. I couldn't believe the kids would have so much fun singing. It was a real eye-opener.

****

Arlene S. Leach 1010 Rhine
Houston, TX 77090

The 4th and 5th grades at Roth Elementary school here in Houston, under the direction of Mrs. Ann Hastings just presented "The Foolish Frog" by Pete and Charles Seeger. The 4th grade class of Mrs. Lindea had done a study of Appalachian Folk Culture as part of their curriculum, This included learning "The Wind and Rain" from the singing of Dan Tate, Fancy Gap, VA., Play-Party Games "Cedar Swamp" and "Going Down to Cairo".

Playing homemade lap dulcimers(I had the pleasure of helping twelve people make cardboard kits from "Backyard Music". And last but not least telling "Whoppers" and presenting "The Foolish Frog."

Mrs. Hastings was the person who told me about your magazine, so I thought you would like the way she is using Folksongs in her classes here in Texas. I teach continuing Education Classes to adults who are learning to play Appalachian dulcimer so I use your magazine in a classroom too only it's a college classroom.

****

EDitorial Comment:

We certainly do want to hear what Ann and you are doing down in TExas. Your experiences with folksong are the lifeblood of this newsletter. Exciting to read about and great to share.

How about the rest of our readers??? Send in your account of using folksongs We'll print it!!!!

Using Folk Songs in the Senior High School

Donald Prockup 6 Holland Lane Castleton, New York 12033

I have used folk songs in the classroom for many years. I teach High School Social Studies at Ravena-Coeymans-Selkirk Senior High in Ravena, New York. I attended one of your workshops in New York City a few years ago and of course, subscribe to the newsletter. Until then, I thought I was an oddball singing in my classes.

I normally accompany myself on guitar or banjo. Each year when I take my instruments out of my closet for the first time, I get stares and giggles. "You're not going to play those are you?" "We don't have to sing, do we?" "After all this is not rock music." I find however that by using humor and good singing songs to start, almost all students participate.

The best tip you gave was to start slow; one song at first, then add others. There are exceptions For instance, when I do a set lesson on election songs.

Many students do not like to admit that they like this type of lesson. I get feedback from parents and former students, though that they do. I try to overcome objections to the singing, if any, by emphasizing that these are primary sources. This can be a lesson unto itself.

Units that I find songs fit very well into include:

Immigration - "Oleanna", "No Irish Need Apply", "Two Good Men" (about Sacco and Vanzetti)

Government - especially Presidency and Constitution -"A Radical Song of 1786", "Tyler and Tippecanoe "The New Roof", "A Yankee Federal Song"

Women's Studies, Black History, Depression Songs, *War and Peace - many and where appropriate.

Of course, any unit might generate a song idea.

I have always tried not to overdo the songs or singing. This method is one more way to try and motivate students. I also believe that the mere exposure to folk song and historic songs and ballads is important to broaden their experiences. There are usually reading and writing assignments to go along with the songs. The songs are a change, but not a "time out". Rather, they are part of the lessons.

I am now doing research on songs and ballads of the Anti Rent Wars of New York State. I am not sure how I will use them in class but they are interesting sources about the social and economic history of New York State. The new curriculum in 7th & 8th grades might lend itself to this music. Many of the events of the Anti-Rent Wars are local history for our area. Tin Horns and Calico by Henry Christman is a good source. Actually the fact that the promise of the Revolution and Constitution did not reach the farmers on the old Patroonships is reason enough to explore the songs.

I am strictly an amateur who enjoys the music and its relationship to history. I have done programs in the community on the REvolutionand elections. Next month I am going to do a short program for my son's Fourth Grade class. I will chaperone a field trip to Cherry Hill, an historic home along the Hudson. Then we will do some singing upon our return. The topic will probably be the Hudson River.

Keep up your excellent work.

*ex. TVA Song, Songs of Woody Guthrie (Dust Bowl Ballads)

****

Besides his splendid article, Donald also sent us a group of songs he uses when his School Club presented "Model Constituional Convention" a skit or series of skits on this subject. We will be glad to offer these to readers as a a free material- eight songs of elections and various presidents.See New Free Materials on page . Two 22¢ stamps will cover mailing and printing costs.

Springfield, Massachusetts Union, March 1, 1987

Teacher teaches American history in musical mode

By PHYLLIS ANDREONI
Education reporter

They sang about Texas rivers that cowboys followed or crossed on cattle drives north to railroad heads.

They sang about dragging weary bodies through long days of work in textile mills in the late 19th and early 20th centuries.

They sang about the migrant workers and Bonus Army marchers of the Depression era.

And they sang about the meaning of human bondage, of convicts leased out to Texas and Mississippi plantation owners to harvest sugar cane after the Civil War. Those prisoners were driven until they were blind, mad or dead.

□ □ □

There was a lot of singing and some banjo or guitar playing. But nobody was there for entertainment — although entertainment was present.

The scene was an American history class taught by John W. Scott, 40, of Holyoke, at the High School of Commerce in Springfield.

The 14 students appeared to be absorbing not only history, but geography, English and a lot of understanding for people and their times.

The singing was punctuated with questions and answers, pictures and books.

Scott began the class by telling students that the best way to intimidate adults was to "get good grades." He suggested it would be difficult for any teacher to refuse approval for a bathroom pass or any parent to deny permission to attend a movie if grades are up.

"How can anybody turn you down if you're getting 'A' grades?" he asked.

After singing a song called "What a Wonderful World," a 1950s tune where the singer bemoans both his lack of knowledge and unrequited love, Scott proposed that the "secret to success in love is related to success in school."

The class learned how quickly the era of cowboys ended and the era of sugar-cane plantations began. In a cane-cutting song called "No More Cane on This Brazos (River)," they became acquainted with the mournful chant prisoners used in an attempt to ease their troubles. They discovered that "ole Hannah" was the laborers' name for the sun.

Suddenly, Scott popped a question of a different nature?

"What's the best high school in Springfield?" he asked.

"Commerce," the students shouted in unison.

Commerce Principal Gene F. Basili had taken a seat in the back of the room — and he chuckled.

During the singing of "Wandering," the class learned about the dramatic Bonus Army march on Washington in 1932 when 20,000 World War I veterans, representing 250,000 who were jobless and hungry, demanded immediate payment of a bonus authorized in 1924. Congress had approved paying half the bonus over President Herbert Hoover's veto. Now, the veterans wanted the other half.

Before singing the "Soup Song," another Depression era ditty, Scott said he had heard a story about soup that was so thin you could almost see through it.

"Sometimes, I think that if it had been just a little thinner, the politicians might have seen through it," he said.

Scott said his father, general editor of The Mentor Living History Library, had used folk music in classrooms as a teacher.

"This is a second generation thing," he said. "I have an impressive array (of folk music) for literally every period in American history."

Generally, Scott uses one song in a given class and discussion builds around it. On a special occasion, a class will include more songs, historical periods and issues.

For him, Scott said, life is really beginning at age 40. He has changed careers and calls himself a "new teacher." Last year, he taught for one semester at Classical High School (now closed). This is his first year at Commerce.

Union photo

Teacher John W. Scott plays his banjo as part of his history class at Springfield's Commerce High School

"I don't think I could have nearly the degree of success I have here without the advice, encouragement and support of other teachers," Scott said. "A lot of teachers here are doing innovative, good stuff. This is such a positive atmosphere for me to grow in."

After the principal had left, Scott described him as "such a warm human being."

Scott was certified as a high school social studies teacher at the University of Massachusetts in 1985. He currently teaches history.

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A Music Teacher Talks to Classroom Teachers*

by CAK

"All I am is a 'free period' to the classroom teachers! They have no idea what I am doing and don't seem to care. What can I do to get them involved in music?" Oooh! This is a common situation, and is a tough one to resolve! And yet, some teachers are finding success in working with the classroom staff and are correlating math concepts, social studies projects, health units, etc. with the classroom teachers.

The first problem is one of lack of communication. Let's face it, we music teachers are VERY busy, and most of us don't have the time to sit down with our colleagues and find out what they are planning to do in the next six or nine week period. I know this . . . and yet, I also know that we must make the first move to obtain the information prior to the unit's beginning. Very few classroom teachers will come to us and ask us to teach song material which will correlate with their unit of work. When can we find the time to obtain this information? Most of have a short period of time before our first class in the morning and after the children have left for the day. If all else fails, put a note in the classroom teachers' mailboxes asking how you can correlate music class with their social studies unit or health unit, etc., but do give them at least a week to return this form to you. They, too, are very busy!

Elaine Zello, music specialist at Northern Area Elementary School in the Fox Chapel Area School District, offers a few suggestions to help establish a good rapport between the music teacher and the classroom teacher. She says that these activities can be done relatively easily without feeling that you, the music specialist, are sacrificing your own musical objectives or goals.

"First, inquire about the various topic areas that the classroom teacher will be covering in social studies, health, or science. Many times you can easily integrate these units with music by selecting material that will enhance or expand the students' knowledge on a given subject." Elaine continues, "For example, teachers at first level were doing an in-depth study on the concept of the community. In music class, we sang songs about the various people and professions that make up the community. Songs about the postman, policeman, fireman, etc. all reinforced the objectives of the community unit, and also provided a framework from which I, the music specialist, could emphasize concepts of melodic movement, rhythmic patterns, and form in music." Elaine said that these same ideas could be used with units on nutrition, the circus, the lifestyle of the Indian, etc.

Other less involved activities in which the music teacher can be of great help to the classroom teacher is to reinforce basic concepts through song and dance. Students who have not yet internalized concepts such as left/right can be helped tremendously through songs, movement, or rhythmic chants. "By periodically using this approach, the music specialist can be viewed as a vital link between all content areas in the field of education", writes Elaine.

* This article is by Cak Marshall, an elementary music teacher.
1707 Kirk Drive Verona, PA 15147

Martha Fisher, who teaches in Cornell Elementary School in the Cornell School District, told me a little adaptation to the familiar "Ring Around the Rosy". She has young children (kindergarten and first grade) hold a card with a number on it. Instead of "We all sit down", she sings, "Number 2, number 5, number 9 sit down", etc. She and another teacher have make quite a few visual charts to accompany her songs.

I thought it would be nice to hear from "the other side", that of the classroom teacher. A good friend, Mary K. Davis, who teaches at Connoquenessing School in the Butler Area School District, and I went through all our Orff Certification Levels at Hamline University in St. Paul, MN together. Mary K. is a fourth grade classroom teacher who uses music to teach many classroom concepts, even though she also has music taught by a music teacher each week. Holding a Level III Orff Certificate, Mary K. knows how music can ease the "trauma" of a particularly difficult spelling list or a new math concept.

Mary K. writes, "The music specialist can be of great help to the classroom teacher in may ways. The specialist can lend support to the reading program by presenting musical selections that go along with the stories in the reading books. This will demonstrate to the students that a story can be told in many ways. One example would be the playing of Igor Stravinsky's *Song of the Nightingale* at the same time that the class is reading *The Emperor's* Nightingale."

She goes on to say that movement and beat competency activities will aid the students in the development of gross and fine motor skills. These skills are needed in reading and in writing. As these skills are strengthened in work done with the music specialist, the academic skills will improve, and the child will receive many benefits because of the strengthened motor skills.

Finally, Mary K. says, "The best thing that the music specialist can do is *communicate* with the classroom teacher. *Talk* about what is happening in your class. Point out how it can integrate with the academic skills. Stress that you are not just a 'singing' teacher! Let it be known that you are an integral part of the education of all students by working *with*, not apart from, the classroom teacher."

If the "free period" syndrome is a problem in your school or schools, it is going to be up to *you* to change the classroom teachers' attitudes. The principal can't do it, your music supervisor can't do it . . . it's all up to you! All of us hope these suggestions will help get you started on the right track!

With Cak's permission, this article is taken directly from her column of the Elementary Music Department for the May 1987 issue of the *PENNSYLVANIA MUSIC EDUCATORS ASSOCIATION* Journal.

Both Cak and your editors hope that this article will help music teachers and classroom teachers to take a new look at each other. Hopefully it will result in a dialogue and exchange of ideas and help us realize that we are all teachers working towards the same goal ---- educating students.

Cak would welcome any comments, questions, opinions from one and all.

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Correspondence from Our Readers

John and Mary Dahlem
Environmental Education Center
Jackson Community College
7117 South Jackson Road
Jackson, Michigan 49201
Tom Hodgson, Director

This is in response to your re-uest for information about our use f folksongs in the classroom. We ave developed a concert program we all "Sounds of the Earth" that we erform for elementary school assemblies of form 200 to 600 children.

All the songs we use are related o nature or the environment. The rogram is designed to create a reater awareness of man's impact on he environment and to inform the embers of the audience what they can o to maintain and/or improve envi-onmental quality.

The songs we use are not tradi-ional folk songs, out are performed ith an acoustic guitar in style imilar to traditional folk music.

Each song illustrates a particu-ar environmental theme, issue or roblem and demands audience parti-ipation either through singing, ctions or both.

The songs we use were written by thers. We have written to the authors or permission to use them.

We use various props during the rograms, including an overhead pro-ector which we use to project words r illustrations related to the hemes, ideas or stories conveyed by the songs. After the program, the teachers receive a packet of activities to reinforce the concepts and ideas presented in the songs.

We are always interested in finding new songs with environmental themes. Any information you can provide would be greatly appreciated.

****

Several sources that we have are:

Joan Maute 6631 Muirwood
Lisle, IL 60532

We have mentioned Joan's work frequently in the newsletter. She is a talented classroom teacher and folksinger and composer. Much of her work is in the areas of science, ecology and the environment. Not only does Koan contribute much of her own talent working with students and teachers, using her own songs and materials, but she is also in touch with many other teachers and organizations involved in this important area. So she is a key person to contact. Joan has put out her own tapes, records and programs and all have been student-tested in the classroom.

Another important source is Bill Stonebarger, director of Hawkhill Associates, Inc. 125 EastGilman St., Madison, WI 53703 Toll-free 1-800-422-HAWK. Bill is a former teacher, poet, philosopher and gifted human being. His company has put out innumerable viedoes, filmstrips, and other audiovisual materials on Ecology, the environment and Science and Social Studies. Their motto is Scientific and Human literacy. Bill is a person to talk with as he too,is so involved in the ecology movement and has great contacts. Certainly send off for their latest catalog featuring Time, Space and Spirit:12 Keys to Scientific Literacy.

Reading through the correspondence columns of past issues will also put you into contact with other teachers who are working in this field.

Any other suggestions?

****

Dr. Joseph Richman ASsoc. Professor
Albert Einstein College of Medicine
Home: 2582 Stedman Place, Bronx,NY 10469

Enclosed ismy check to renew my subscription for Folksong In The Classroom.

While I am a clinical psychologist and not a classroom teacher, I do run seminars and workshops; and I do have a general interest in folklore and folk wisdom. My therapy, in fact, is aimed toward helping people release their forces of wisdom, creativity and well being.

The articles and the general tone of your publication has helped me towards that goal.

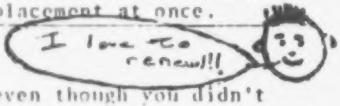
Some Helpful & Informative Notes on the Mailings, Renewals, Delivery of this Journal

Because of the lower cost and the large number of subscribers, we mail out the newsletter by bulk mail. It usually takes 10 to 21 days (distance from Long Island and the season of the year) to be delivered.

Since it is bulk mail, the Post Office does not notify us if they can not deliver the newsletter because someone has moved or if a label has come off. If someone has moved, the Post Office will not forwardit. Also, issues are not returned to us as is customary with first class mail. Therefore, we have to assume that what we mail out is delivered, unless we hear from you.

We put out three issues a year, Fall, Winter and Spring.

If you do not get a copy or if the newsletter arrives torn and damaged, please let us know and we'll be glad to mail out a replacement at once.


I love to renew!!

RENEWALS

Explanations as to why you receive extra newsletters even though you didn't resubscribe---

Our labor force is small, mainly one person, --Laurie is secretary, co-editor, mailroom and everything else all rolled into one, plus a working teacher. Thus we don't have the time, money or energy to send you renewal notices in advance. Therefore, we don't cut off the newsletter if you are not paid up, but usually keep you on the mailing list for another 2 or 3 issues.

We do not send them to you to be sneaky or to force you into renewing but because it's easier for us to just mail them to you. Also, we know that because it only comes 3 times a year, many of our subscribers forget about renewing on time. Happily, most of our subscribers do renew eventually, so it's sensible to keep the newsletter going out.

So---if you only subscribed for or through Volume VI(for example) and you receive parts or all of Volume VII, please don't FEEL PRESSURED or put upon. Just let us know that you don;t wish to renew and we'll take your name-reluctantly but surely - off the mailing list. Please keep the extra copies with our compliments and thanks for your previous support.

RENEWAL NOTICES

Eventually we do mail them to you, usually on yellow or orange paper so that they will stand out. The notice has a tearoff form at the bottom and a return envelope enclosed to make it easier for you. We hope that you will promptly renew. We offer special rates if you pay up for both past, present, and even the future year. This makes bookkeepingsimpler, keeps costs down and helps you pay with just one check for several years.

MOVING

If you do move, please let us know and we'll change our records at once.

COMPUTERIZED LABELS--BUT PERSONAL SERVICE AND RELATIONSHIP

Our labels are printed for us by a computer and makes life much easier. But our operation is not computerized. We value every subscriber, answer every letter and want to make this newsletter of most value to you. If we can be of help, just ask; and we'll do our best to answer your request.

Rivers of America Part Two

This is the second of two issues devoted to the topic, Rivers of America. In the last issue, vol. VII #2, we focused upon economic life, transportation, exploration, settlement, and urbanization. The present issue will explore ecological, recreational, and literary aspects of American rivers, along with the dimension of tragedy in man's struggle to tame and use river waters.

Ecology, Natural Resources, Wildlife

Rivers and their valleys have constituted the foundation of human civilization over the past 7,000 years. Some examples are the Tigris and the Euphrates, the Nile, the Indus, the Yellow River, the Volga, the Danube, the Rhine, the Congo, and the Thames. In these vast regions which rivers have touched and watered, life has florished and man has prospered. All life that arises from theriver waters and the river environment is profoundly interconnected. If one form perishes, all the others are affected. If the waters are poisoned or dry up, life itself is jeopardized.

The European explorers and settlers of the American continent discovered rivers, endless forests, and wildlife in great variety and abundance. Erecting their civilizations upon this natural basis, they built upon foundations already established by Native American peoples whom the whites found at the very threshold of the agricultural age.

The Europeans were dazed by the luxuriance of the life which they found in America. It was hard for them to believe that this great natural wealth could be destroyed or that it could vanish like a puff of smoke. They did not understand that while nature is tough, the balance of nature is fragile. It does not take too much human intrusion into a natural environment to initiate a chain of events that may lead to the environment's destruction. Wondrous species of birds or mammals that have taken millennia to evolve may vanish in an instant as a result of human greed, ignorance, or thoughtlessness. The destruction of the American buffalo herd, and the decimation of fish and forest resources by acid rain, spring at once to mind.

It would seem clear, therefore, that there is a primary significance to the work of teaching about rivers in our schools. We need to help children understand that the environment is not only a matchless wonder, but the foundation of human life itself. If we permit this environment to be tampered with, poisoned, or destroyed, nature will exact its own revenge; we ourselves will pass from the scene. The message that concerns us is simple yet profound. Children must be taught that they are part of the chain of life; in learning to love creation we also learn to respect ourselves.

Literature, Folklore & the Arts

Many American artists and writers have found a source of inspiration in the American rivers. Mark Twain's Life on the Mississippi, Thoreau's

Rivers of America (con't.)

Week on the Concord and Merrimac Rivers, are examples . Walt Whitman, Langston Hughes, Carl Sandburg, and other poets have expressed a deep love of the American river scene. The Hudson Valley gave rise to a famous school of American artists who delighted to paint that great waterway in its many-sided splendor and its shifting moods. Countless song writers, such as Stephen Foster, have celebrated the rivers in their works.

As we have shown in this and previous issues, folk musicians have paid much attention to the rivers. One of the most famous of American folk songs, Shenandoah (reproduced in vol. IV, #2) is a matchless invocation to the spirit of an American river that has been carried to all parts of the world by our seafarers. Paul Bonyun with is big blue ox Babe, conducted many exploits in the northern woods close to the logging rivers.

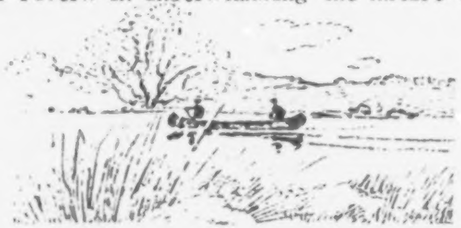
Aesthetics & Recreation

The conservation movement, that came into being at the end of the 19th. century, numbered such people as Gifford Pynchon, Theodore Roosevelt, and Frederick Law Olmstead among its champions. They realized that pure air, natural peace and beauty, recreation, and the study of wild life -- all fostered and made possible by our river systems -- are not merely frills in a modern and urbanized existence, but necessities for human survival. Olmstead, the designer of Yosemite, also laid out many city parks, including New York City's Central Park. He knew only too well that open spaces in our big cities as well as national parks, were necessary for peace of mind, recreation, and the refreshment of the human spirit.

Rivers and Tragedy

Rivers like people have many moods. They may smile upon us, and we may sail upon their placid waters with never a thought that all is not for the best in the best of all possible worlds. But nature gives little without exacting a price. All the treasures that river offer us have had to be won by hard and unrelenting work: rivers have presented obstacles as well as opportunities. They are living things, and when abused may turn upon us and wreak vengeance -- the story is told in flooded fields, washed-out houses, spreading silt, ruined crops, dying animals and drowned people. We are learning painfully that rivers cannot be dominated by man, but must be treated as equal partners in the struggle for life. Native Americans who lived in close harmony with the waters and the land worshipped their rivers as gods. In Greek mythology the very river waters were presented as flowing from the tears of a sorrowing mother, Niobe.

Folk song and folk lore, then, is more than fairy tales and legends. Ig is the distilled wisdom of the people. These songs and legends remind us of the theme of these two river issues of Folk Song in the Classroom: the importance of rivers in understanding the nature of Man and his struggles for life.



Hungry Old River

The little ripples of the River
Purred gentle and smooth
Like a house cat,
Or the soft feet of a jungle beast
Stalking the forest edge.
Summer's moon glittered
From the waters
Like little diamonds
Speckled out
Across a velvet bosom. . . .

"I shall never forget that night
On the River,"
A man said.

Hunkered in the shadows
Toes on the bank,
The people waited
And watched.
The great warm Heart
Of the people
Bled
And sorrow dripped down
To be licked up
By the forked little tongues
Of the sparkling waters. . . .

Out there—
Beneath those flickering diamonds
On the velvet bosom,
One of the people was caught
And the hungry old River
Guarded his prey
With jealous jaws,
While the big warm Heart
Of the people
Bled. . . .

"I shall never forget that night
On the River,"
A man said. . . .

Don West, Clods of Southern Earth

INTRODUCTION
THE RIVER

Nothing in the universe exists alone.
Every drop of water, every human being, all creatures
in the web of life and all ideas in the web
of knowledge, are part of an immense, evolving,
dynamic whole as old —and as young— as
the universe itself. To learn this is
to discover the meaning of joy.
—David Cavagnaro/*This Living Earth*

from AMERICAN RIVERS: A NATURAL
HISTORY by Bill Thomas

All maps and printed excerpts that
follow are taken from that magnificent
book, profusely illustrated with
full color photographs by Bill Thomas,
American Rivers: A Natural History
published by W.W. Norton & Co., Inc.
1978

RIVER ROADS

Let the crows go by hawking their caw and caw.
They have been swimming in midnights of coal mines somewhere.
Let 'em hawk their caw and caw.

Let the woodpecker drum and drum on a hickory stump.
He has been swimming in red and blue pools somewhere hundreds of years
And the blue has gone to his wings and the red has gone to his head.
Let his red head drum and drum.

Carl Sandberg

PRAIRIE WATERS BY NIGHT

Chatter of birds two by two raises a night song joining a litany of running water—sheer waters showing the russet of old stones remembering many rains.

And the long willows drowse on the shoulders of the running water, and sleep from much music; joined songs of day-end, feathery throats and stony waters, in a choir chanting new psalms.

It is too much for the long willows when low laughter of a red moon comes down; and the willows drowse and sleep on the shoulders of the running water.

Carl Sandberg

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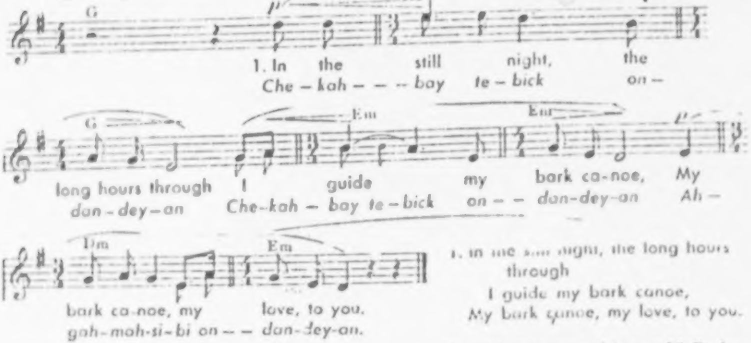
My Bark Canoe

Quietly


G
1. In the still night, the
Che - kah - - - bay te - bick on -
G
long hours through I guide my bark ca-noe, My
dan - dey - an Che-kah - bay te - bick on - - dan-dey-an Ah -
Em
Em
Dm
bark ca-noe, my love, to you.
gah-mah-si-bi on - - dan-dey-an.
Em

1. In the still night, the long hours
through
I guide my bark canoe,
My bark canoe, my love, to you.

2. While the stars shine and falls the
dew
I seek my love in bark canoe,
In bark canoe I seek for you.

3. It is I, love, your lover true,
Who glides the stream in bark
canoe;
It glides to you, my love, to you.

A literal translation of the repetitive Ojibway phrases would be:

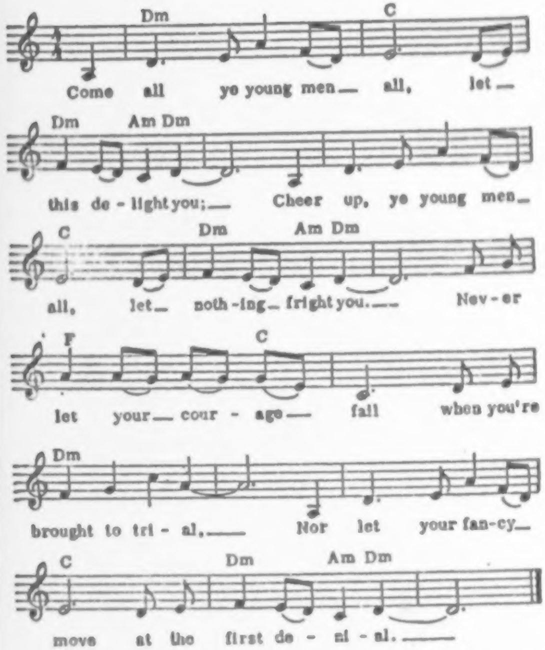
"Throughout the night I keep awake,
Throughout the night I keep awake.
Upon the river I keep awake."

This fine song is taken from Edith Fowke and Richard Johnston, Folk Songs of Canada, 34.

Fowke and Johnston tell us that "this is the only example of the music of Canada's many Indian tribes ouncluded in [our]collection.It is an Ojibway song that was popularized by Frederick R. Burton, one of the pioneer students of Indian music. The Ojibways lived in the region around Lake Simcoe in Ontario."

It is appropriate that we begin this second issue on American Rivers with a Native American song. We emphasize that the Native American peoples have lived on this continent for tens of thousands of years, using the rivers and their canoes to penetrate to every corner of the land. As patriots they loved the rivers, and also possessed the deep understanding that to abuse the rivers would amount to destroying their cherished way of life.

The Death of General Wolfe


Dm
C
Come all ye young men— all, let—
Dm Am Dm
this de-light you;— Cheer up, ye young men—
C Dm Am Dm
all, let— noth-ing— fright you.— Nev-er
F C
let your— cour-age— fall when you're
Dm
brought to tri-al,— Nor let your fan-cy—
C Dm Am Dm
move at the first de-ni-al.—

Bad news is come to town, bad news is carried,
Bad news is whispered round, my love is married.
Bad news is come to town, I fell a-weeping,
They stole my love from me while I lay sleeping.

"Love, here's a diamond ring, if you'll accept it,
'Tis for your sake alone, long time I've kept it;
When you this posy read think on the giver,
Madam, remember me, or I'm undone for ever."

So then this gallant youth did cross the ocean,
To free America from her invasion;
He landed at Quebec with all his party,
The city to attack, being brave and hearty.

Brave Wolfe drew up his men, in a line so pretty,
On the plains of Abraham before the city;
A distance from the town the French did meet him,
With a double number they resolved to beat him.

The French drew up their men, for death prepared;
In one another's face the armies stared,
While Wolfe and Montcalm together walked
Between their armies they like brothers talked.

Each man then took his post at their retire,
So then these numerous hosts began to fire—
The cannon on each side did roar like thunder,
And youths in all their pride were torn asunder.

The drums did loudly beat, colors were flying,
The purple gore did stream, and men lay dying,
When shot off from his horse fell this brave hero,
And we lament his loss in weeds of sorrow.

The French began to break, their ranks were flying,
Wolfe seemed to revive while he lay dying.
He lifted up his head while guns did rattle,
And to his army said, "How goes the battle?"

His aide-de-camp replied, "'Tis in our favor;
Quebec with all her pride, nothing can save her;
She falls into our hands with all her treasure,"
"O then," brave Wolfe replied, "I die with pleasure."

Bad news is come to town, bad news is carried,
Some say my love is dead, some say he's married.
As I was a pondering on this, I feel a-weeping,
They stole my love from me while I lay sleeping.

Source: John A. Scott, The Ballad of America, 36--38

The Death of General Wolfe

The ballad of the death of General Wolfe is a historical song of unusual importance, and also one of the first American broadside ballads of which we have a record.

In the colonial period, British settlers were moving slowly and painfully westward from their coastal beach heads between the Appalachian barrier and the sea. In the race for empire and for the interior of the American continent, they had been outflanked by the French. From the days of Champlain to those of Montcalm, a series of brilliant explorations had brought the entire Mississippi valley under French control. Britain's mainland colonies thus grew up in the shadow of French power and with an acute awareness of French rivalry. In colonial days, the military conflict between Britain and France erupted time and again—all along the frontier, in New Brunswick and New Scotia, in the valleys of the Hudson and the St. Lawrence.

The climax of the battle for North American dominion came with the French and Indian Wars which began in 1754 in the Ohio valley, and culminated with the siege of Quebec in 1759. British victory in this struggle obliterated French power in the New World and opened a new chapter in the history of the North American continent.

The hero of the siege of Quebec and the victor of September 13, 1759 was the young British commander General James Wolfe, who died in the hour of triumph. It was understandable that he should become an American national hero whose great exploit in storming the Heights of Abraham should find enduring expression in song.

The version of the great ballad in celebration of Wolfe that is reproduced here is a composite of two broadsides in the Harris Collection of the University of Rhode Island, and one in the Isaiah Thomas Collection of the American Antiquarian Society. Other versions printed in early American songbooks testify to the widespread popularity of this song. It was, of course, also well known in Canada. The wonderful Dorian melody to which the words are here set was collected from Canadian singers in Newfoundland.

* * *

Legend has it that when Wolfe was sailing up the St. Lawrence River to launch his attack, he read Gray's famous lines about the paths of glory "which lead but to the grave." Wolfe remarked "I'd rather have written those lines than take Quebec."

The third verse of the ballad refers to Katharine Lowther, a young English lady to whom Wolfe had become engaged shortly before he sailed to Canada.

Wolfe's opponent, the young French general the Marquis de Montcalm, was also mortally wounded in this engagement. This tragic story was instant material for the ballad writers of the day.

Ballad of Peter Gray

Peter Gray is a mid 19th century comic song that tells about an unhappy love affair in Pennsylvania. There is a contrast between the mock vaudeville mood of the lyric and the exquisite melody to which it is set.

The Peter Gray melody began life as a sea shanty -- it was popular both in the foc'sle and in the daily round of shipboard labor. One variant is the well-known whalermen's ballad that begins

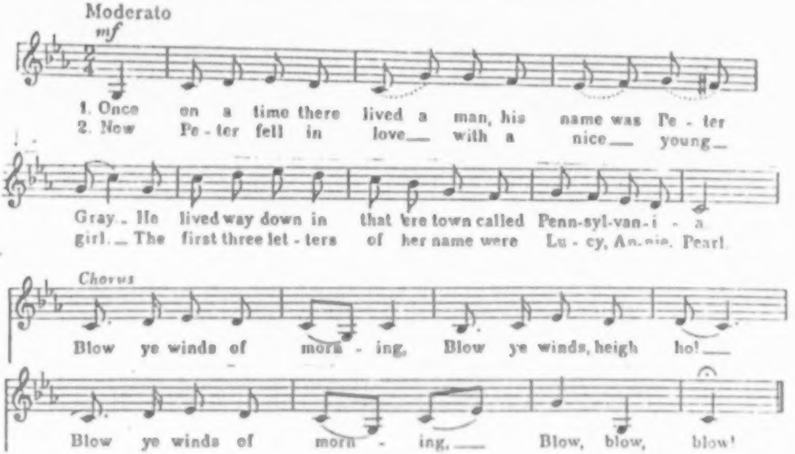
'Tis advertised in Boston,
New York, and Buffalo,
Five hundred brave Americans
A-whaling for to go,
Blow, ye winds, in the morning,
etc.

Yet another variant of the melody was set by Bostonians in 1776 to a revolutionary war lyric: one of the profoundest songs, indeed, to be produced by the revolutionary struggle. This song, The Folks on t'Other Side the Wave, warns the British that Americans possess all the resources needed for a fight; they will outlast their foe in the conflict that looms.

Peter Gray speaks of life on the borders of the Susquehanna, the lovely river that, rising in the highlands of New York, flows down through Pennsylvania out into Chesapeake Bay.

Ballad of Peter Gray

A favorite song in the Susquehanna River Valley in the 1850's.


Moderato
mf
1. Once on a time there lived a man, his name was Pe - ter
2. Now Pe - ter fell in love__ with a nice__ young__
Gray._ He lived way down in that 'ere town called Penn-syl-van-i - a
girl._ The first three let - ters of her name were Lu - cy, An-nie, Pearl.
Chorus
Blow ye winds of morn - ing, Blow ye winds, heigh ho!__
Blow ye winds of morn - ing,__ Blow, blow, blow!

3. Just as they were about to wed, her father did say, "No."
And quincidently she was sent beyond the O-hi-o.
Chorus:

4. When Peter heard his love was lost, he knew not what to say,
He'd half a mind to jump into the Sus-que-hann-i-a.
Chorus:

5. Now Peter went away out West to seek his fort-i-an,
But he was caught and scalp-i-ed by a bloodie Ind-i-an.
Chorus:

6. When Lucy heard of this bad news about poor Peter Gray,
She wept, and wept, and wep-i-ed her poor sweet life away.
Chorus:

CHORUS
Blow ye winds of morning,
Blow ye winds, heigh ho!
Blow ye winds of morning,
Blow, blow, blow!

Source: The Fireside Book of Folk Songs by Margaret Bradford Boni, pp.56-7

The Lovely Ohio

IN 1795 no more than thirty thousand people dwelt in the vast stretch of forest and prairie between New York State and the Mississippi River. Within three generations, the best land in the territory had been put under the plough, hundreds of new towns dotted the prairie and the new states of the Midwest had sent many regiments to fight for the Union cause. This rapid process of settlement was well begun by 1817. The people of the thirteen states were turning their backs on the sea, and the old America was breaking up. The once fertile land of New England could no longer support her sons . . .

I was drivin' stage through this piece of woods some years ago, when I came all to once on a rabbit settin' on the brush fence and cryin' as if his heart would break. I stopped the horse and said, ' What ails ye there?' The rabbit wiped his eyes with his tail as well as he could, and said to me, ' Stranger, my father died last week, and left me two hundred acres of this land, an' I've got to get my livin' off on it.' An' then he bust out crying again. ' G'lang,' said I to me hoss. ' Can't do a thing to help ye if it's as bad as that ' . . .

Arguments over the wisdom of western migration went on in thousands of households.

The husband: Away to Wisconsin a journey I'll go,
For to double my fortune as other men do,
While here I must labor each day in the field,
And the winter consumes all the summer doth yield.

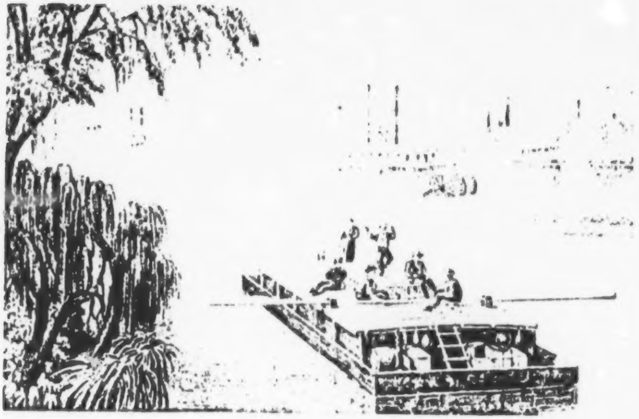
The wife: O husband, remember those lands of delight
Are surrounded by Indians who murder by night.
Your house will be plundered and burnt to the ground,
While your wife and your children lie mangled around.*

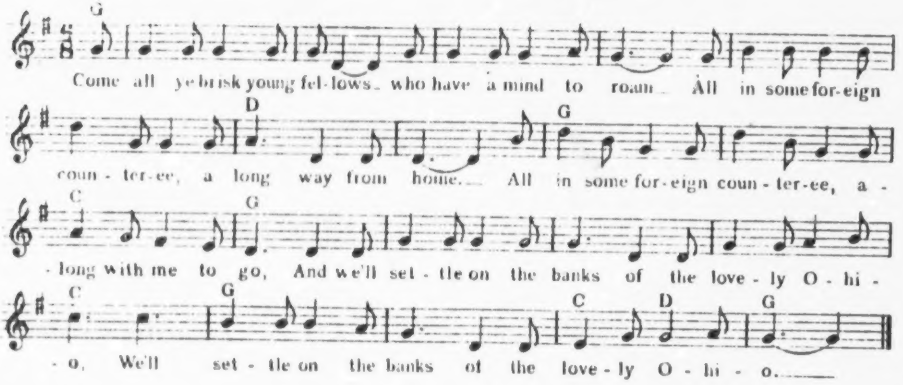
Nevertheless, in spite of Indians and doubts and domesticity, the people moved west on foot, by canal boat, horseback, and in covered wagons. They said, ' If Hell was west of us, we'd leave Heaven to get there.'

' We were worth nothing when we landed,' wrote one Indiana pioneer. ' Now we have oxen, a cow, some hogs. While I write this letter my wife is eating preserved peaches on home-made bread, and washing them down with our own whiskey, mixed with fresh spring water.' (Above notes from ALan Lomax, The Folk Songs of North America)
p. 79

This song illustrates well the propagandist element in some of our frontier and river songs. It urges people to move West and settle on the Ohio, but it neglects to mention some of the problems: the danger of Native American attacks, the recurring droughts, the endemic fever, loneliness and backbreaking work, the poverty of much of the soil, the endlessly blowing wind, blizzards, insects.

*See:Volume IV #1, p.11 for the words and music of Wisconsin Emigrant




G
Come all ye brisk young fel-lows who have a mind to roam. All in some for-eign
D G
coun-ter-ee, a long way from home. All in some for-eign coun-ter-ee, a-
C G
-long with me to go, And we'll set-tle on the banks of the love-ly O-hi-
C G C D G
-o, We'll set-tle on the banks of the love-ly O-hi-o.

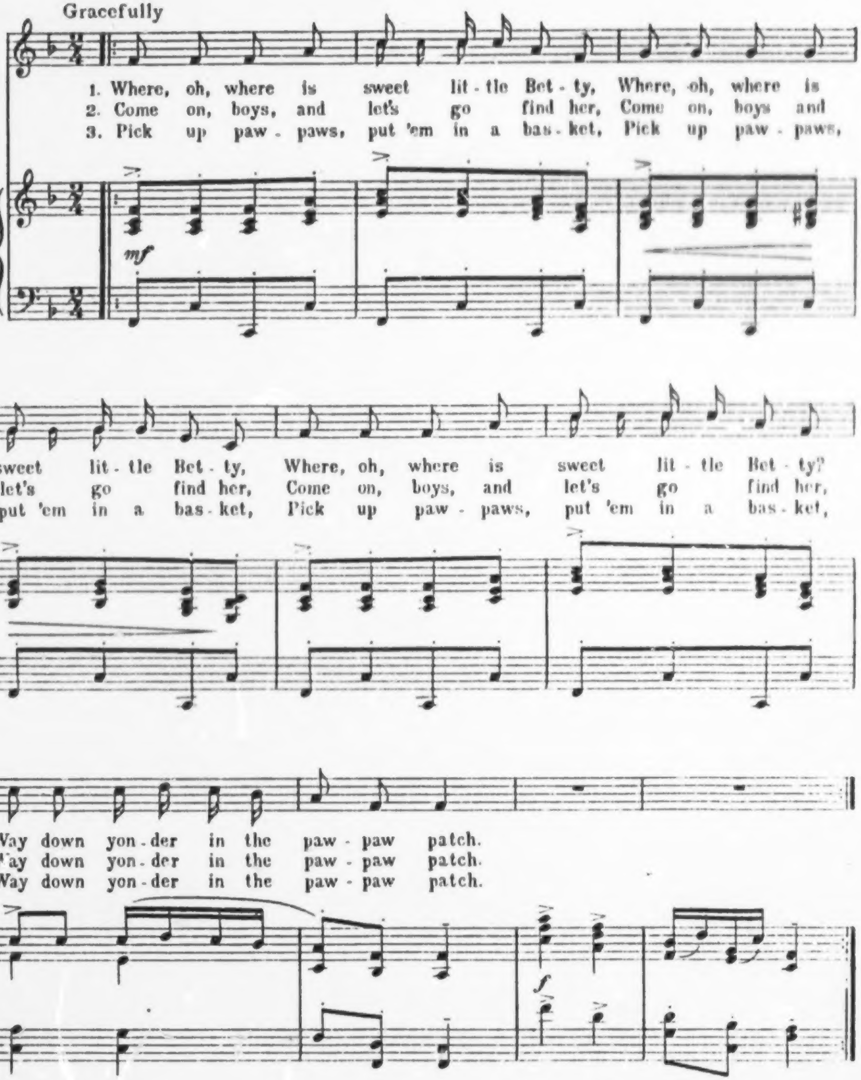
1 Come all ye brisk young fellows who have a mind to roam,
All in some foreign counteree, a long way from home.
All in some foreign counteree along with me to go,
And we'll settle on the banks of the lovely Ohio,
We'll settle on the banks of the lovely Ohio.

2 Come all you pretty fair maids, spin us some yarn
To make us some nice clothing to keep ourselves warm.
For you can knit and sew, my loves, while we do reap and mow,
When we settle on the banks of the lovely Ohio . . .

3 There are fishes in the river, just fitted for our use.
There's tall and lofty sugar cane that will give to us its juice,
There's every kind of game, my boys, also the buck and doe,
When we settle on the banks of the lovely Ohio . . .

Above version from Alan Lomax, The Folk Songs of North America, p.85

Way Down Yonder in the Paw Paw Patch


Gracefully
mf
1. Where, oh, where is sweet lit - tle Bet - ty, Where, oh, where is
2. Come on, boys, and let's go find her, Come on, boys and
3. Pick up paw - paws, put 'em in a bas - ket, Pick up paw - paws,
sweet lit - tle Bet - ty, Where, oh, where is sweet lit - tle Bet - ty?
let's go find her, Come on, boys, and let's go find her,
put 'em in a bas - ket, Pick up paw - paws, put 'em in a bas - ket,
Way down yon - der in the paw - paw patch.
Way down yon - der in the paw - paw patch.
Way down yon - der in the paw - paw patch.
f

This charming playparty song started life on the Wabash River in Indiana. The pawpaw, related to the papaya tree of Central and South America, is the 'oblong yellowish fruit' of a tree in the southern United States. The fruit has a sweetish, banana-like, many-seeded pulp.

While sturdy pioneers once danced to this song and sung out the accompaniment as they danced, today it is regarded and used as a children's song. Below we reporduce directions for classroom dancing for this song. Melody and words are taken from a celebrated folklorist's work, Carl Carmer, Songs Of The Rivers Of America, p. 191. The dance instructions are taken from the same author's work, America Sings, p. 137.

BOYS FORM A LINE *facing* a line of girls. As the song starts the first girl (Betty) runs around the whole group coming back to her place at the end of the last line of the first stanza. At the second verse the first boy leads his line in a circle around the girls (the girls stand clapping hands) and back to their original places. Then singing the third verse the first boy and first girl lead around their own line, the others following. As the leaders meet at the end of the line they raise their arms above their heads, hands clasped, and let the other couples pass beneath (leaving first couple at end of line). Repeat song from the beginning changing the name of girl to that of next in line and so on until all have formed the ladder.

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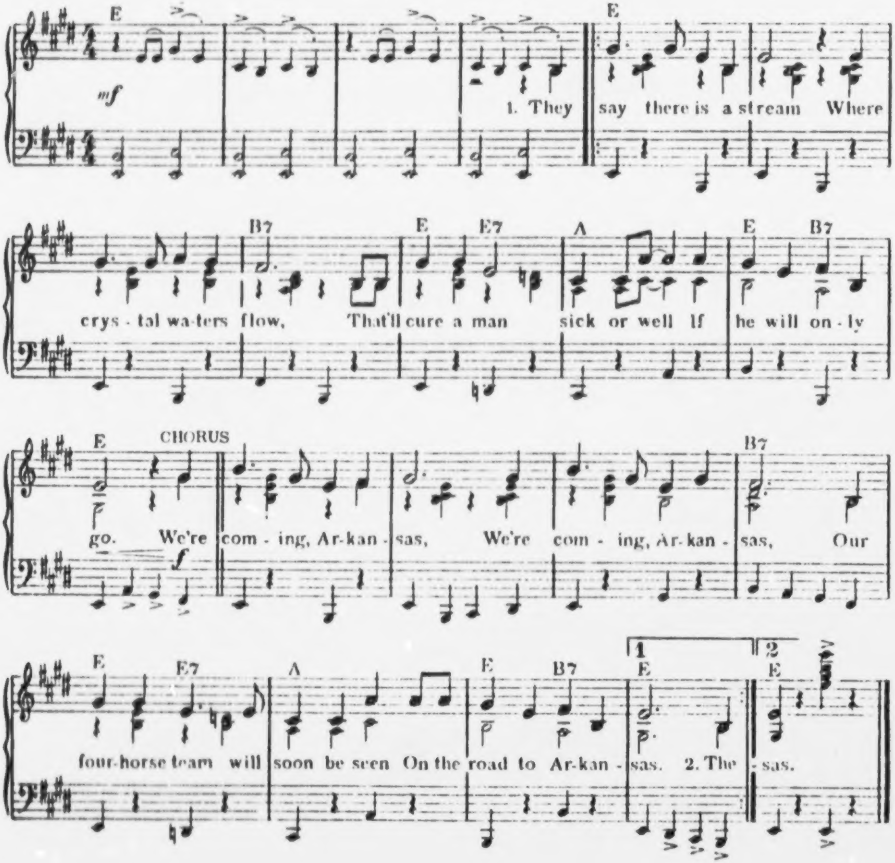
98

We're Coming Arkansas


E
mf
1. They
E
say there is a stream Where
B7
E E7
A
E B7
crys - tal wa-ters flow, That'll cure a man sick or well If he will on - ly
E CHORUS
B7
go. We're com - ing, Ar-kan - sas, We're com - ing, Ar-kan - sas, Our
f
E E7 A E B7 1 E 2 E
four-horse team will soon be seen On the road to Ar-kan - sas. 2. The - sas.

1 They say there is a stream
Where crystal waters flow,
That'll cure a man sick or well
If he will only go.

CHORUS:
We're coming, Arkansas,
We're coming, Arkansas,
Our four-horse team will soon be seen
On the road to Arkansas.

Notes, words and music are taken from Alan Lomax, The Folk Songs Of North America, pp. 309-310

2 The men keep hounds down there,
And hunting is all they care;
The women plough and hoe the corn,
While the men shoot turkey and deer. (CHO.)

3 The girls are strong down there,
Clean and healthy and gay,
They card and spin from morning till night
And dance from night till day. (CHO.)

4 They raise their 'baccer patch,
The women all smoke and chaw,
Eat hog, and hominy and poke for greens
Way down in Arkansas. (CHO.)

5 The roads are rough down there,
You must take um ' done or raw '.
There's rocks and rills and stumps and hills
On the road to Arkansas. (CHO.)

The same song turned up again several hundred miles to the west in Idaho.

1 They say there is a land
Where crystal waters flow,
Where veins of purest gold are found
Way out in Idaho.

2 We'll need no pick or spade,
No shovel pan or hoe,
The largest chunks are on the ground
Way out in Idaho.

THE WIND OF WORDS blown up by local and national patriots during these expansive years of western settlement has never been matched in the history of the English language. The Gargantua among our national huffers and puffers was General Buncombe, who addressed the House of Representatives in 1855 in the following terms . . . .

> Sir, we want elbow room – the continent – the whole continent – and nothing but the continent! And we shall have it! Then shall Uncle Sam, placing his hat on Canada, rest his right arm on the California coast, his left leg on the eastern seaboard, and whittle away the British power, while reposing his leg, like a freeman, upon Cape Horn!

Texan patrioteers bragged that the air of the Lone Star State was so pure that it revived corpses and that the climate was so fine that the natives lived to be six hundred years old before they permitted themselves to dry up and be blown away. Meanwhile the Arkansawyers boasted the wonders of their state . . . .

> The squatter had sold some bottom land to a Yankee farmer. ' How did you like things?' I said. ' Pretty well,' said he. ' The cabin is convenient, and the timber land is good; but that bottom land ain't worth the first red cent.' ' Why?' says I. ' 'Cause it's full of cedar stumps and Indian mounds,' said he, ' and it can't be cleared.' ' Lord,' said I, ' them ar '' cedar stumps '' is beets, and them ar '' Indian mounds '' ar tater hills.' As I expected, the crop was overgrown and useless. The soil is too rich, and planting in Arkensaw is dangerous. I had a good-sized cow killed in that same bottom land. The old thief stole an ear of corn, and took it down where she slept at night to eat. Well, she left a grain or two on the ground, and lay down on them; before morning the corn shot up, and the percussion killed her dead. I don't plant any more; natur intended Arkensaw for a hunting ground, and I go according to natur.'

The settlers poured into the rich bottom lands and the green Ozark hills, in buggies, carts and wagons, on horseback and afoot, many attracted by the news of the famous hot springs of Eureka, Arkansas, which would cure you ' whether you were sick or well '.

QUOTE: *The Big Bear of Arkansas*, T. B. Thorpe (1841).

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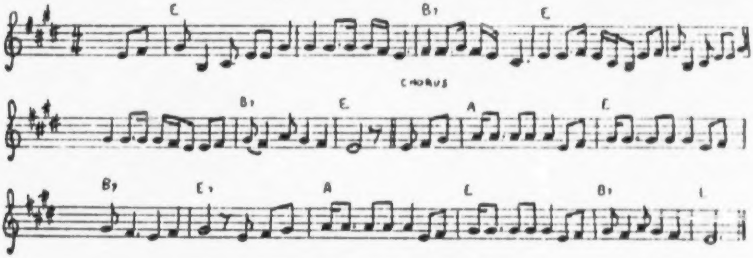
Down by the Riverside



Gwine to lay down my sword and shield, down by the riverside,
Down by the riverside, down by the riverside.
Gwine to lay down my sword and shield, down by the riverside,
Ain't gwine study war no more.

I ain't gwine study war no more, ain't gwine study war no more,
Ain't gwine study war no more. (repeat)

Gwine to stick my sword in the golden sand, down by the riverside,
Down by the riverside, down by the riverside.
Gwine to stick my sword in the golden sand, down by the riverside
Ain't gwine study war no more.

Gwine to put on my long white robe, down by the riverside,
etc.

Gwine to put on my starry crown, down by etc.

Gwine to put on my golden shoes,

Gwine to ride on my milk white horse,

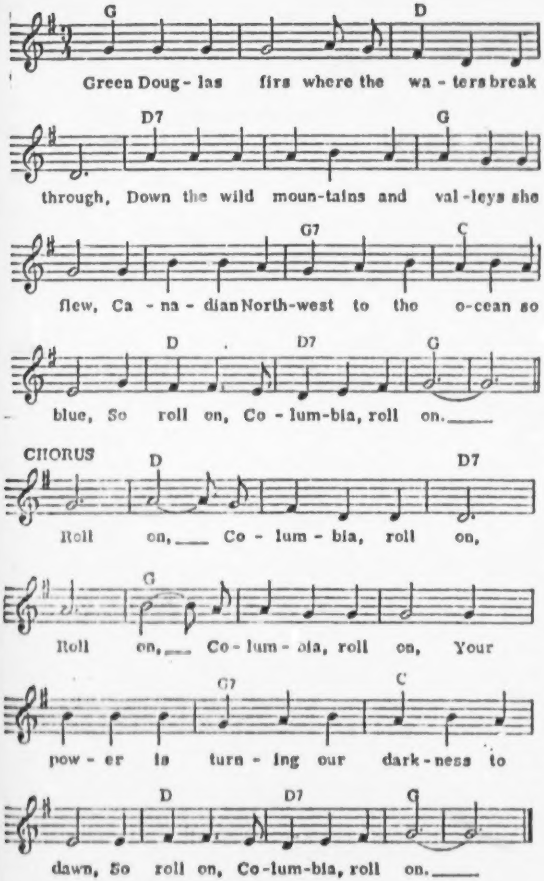
Gwine to talk with the Prince of Peace,

This Black Spiritual dates from the Civil War. As Oscar Brand commented in his book, Singing Calendar: "As the moment of cease-fire approaches, the soldier begins to count the hours.'If I can only hold out another day... another hour...another minute...ten seconds to go...' When the moment of peace arrives and the guns are still, all the solider wants to do is take off his uniform, put down his rifle and enjoy the blessings of peace and freedom. This spiritual has captured every man's desire for a quiet life and spiritual repose.

The great Black gospel singer, Mahilia Jackson, has recorded this on her record, Recorded Live In Europe, an absolutely magnificent version.

Today's singers may prefer to avoid dialect and to substitute 'gonna' for 'gwine'---"I'm gonna lay donw my sword and shield," etc..

Roll On Columbia


G
D
Green Doug - las firs where the wa - ters break
D7
G
through, Down the wild moun-tains and val-leys she
G7
C
flew, Ca - na - dian North-west to the o-cean so
D
D7
G
blue, So roll on, Co - lum-bia, roll on.
CHORUS
D
D7
Roll on, Co - lum - bia, roll on,
G
Roll on, Co- lum - bia, roll on, Your
G7
C
pow - er is turn - ing our dark - ness to
D
D7
G
dawn, So roll on, Co-lum-bia, roll on.

Many great rivers add power to you
The Yakima Snake and the Clicketac too,
Sandy Willamette and Hood river too
So roll on, Columbia, roll on
Chorus

At Bonneville now there are ships in the locks
The waters have risen and cleared all the rocks,
Shiploads of plenty will steam past the docks,
So roll on, Columbia, roll on.
Chorus

And on up the river is Grand Coulee dam,
The mightiest thing ever built by a man,
To run the great factories and water the land,
So roll on, Columbia, roll on.
Chorus

These mighty men labored by day and by night,
Matching their strength 'gainst the river's wild flight,
Through rapids and falls they won the hard fight,
So roll on, Columbia, roll on.
Chorus

In the 1930's the Franklin D. Roosevelt administration launched an ambitious project of dam building. This was conceived as a plan to harness the untamed waters of American rivers to the job of providing power for rural electrification.

The government needed spokespeople to help popularize these ideas; they wanted to persuade the people to support the program of federally -provided power. Thus Woody Guthrie was invited out to Bonneville as an artist-in-residence; there he wrote this powerful song about the Columbia River. Traveling throughout the northwest territory in 1941, Woody wrote 18 additional songs about public power; Roll on Columbia is the most popular of these, and has been included in Portland Oregon school books.

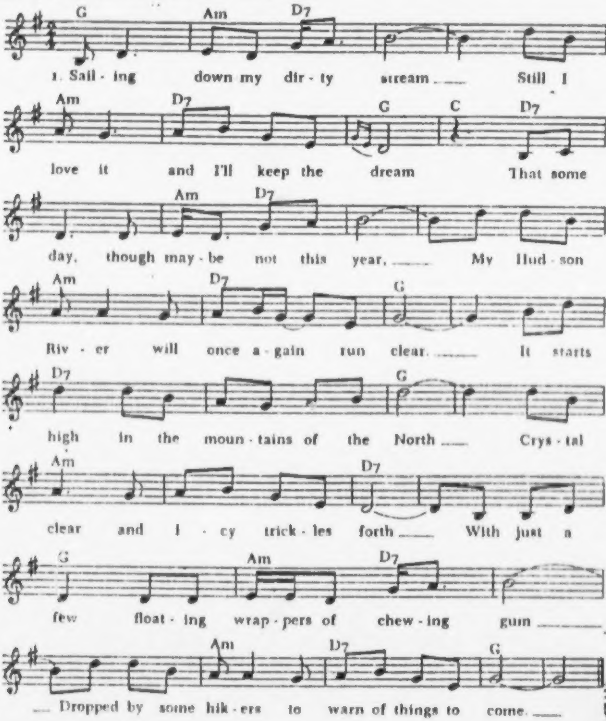
Woody Guthrie was an incomparable folk artist who set many of his lyrics to traditional folk tunes. Roll On Columbia is set to the melody of Huddie Ledbetter's lament, Goodnight Irene.

Words by Woody Guthrie. Music based on "Goodnight Irene" by Huddie Led
and John A. Lomax. TRO - © Copyright 1957 and 1963 Ludlow Music, Inc.,
York, N.Y. Used by permission.

My Dirty Stream

102

Although about the Hudson River of New York State, this ballad by Pete Seeger has been sung all across the country by people concerned with the environmental plight of their rivers.


G Am D7
1. Sail - ing down my dir - ty stream ___ Still I
Am D7 G C D7
love it and I'll keep the dream That some
Am D7
day, though may - be not this year, ___ My Hud - son
Am D7 G
Riv - er will once a - gain run clear. ___ It starts
D7 G
high in the moun - tains of the North ___ Crys - tal
Am D7
clear and i - cy trick - les forth ___ With just a
G Am D7
few float - ing wrap - pers of chew - ing gum ___
Am D7 G
___ Dropped by some hik - ers to warn of things to come. ___

2. At Glen Falls, five thousand honest hands
Work at the Consolidated Paper Plant
Five million gallons of waste a day---
Why should we do it any other way?
Down the valley one million toilet chains
Find my Hudson so convenient a place to drain.
And each little city says, "Who,me?
Do you think that sewage plants come free?"

3. Out in the ocean they say the water's clear
But I live at Beacon here.
Halfway between the mountains and the sea,
Tacking to and fro, this thought returns to me:
Sailing up my dirty stream
Still I love it and I'll dream
That some day, though maybe not this year,
My Hudson River and my country will run clear.

source: Peter Seeger, The Incompleat Folksinger ed, Jo M. Schwartz, 480-1.

June 22, 1969, was like almost any other summer Sunday in Cleveland, Ohio. But by midafternoon something happened that would place Cleveland in an unfavorable news spotlight around the globe. First, Sunday strollers on downtown streets noticed black smoke billowing into the skies, but that wasn't anything to really get excited about. After all, smoke was a part of the city's environment. Fire engines soon were screaming through the streets, however, on one of the most unusual fire missions the city had ever experienced. The Cuyahoga River, flowing through the city's industrial area, was on fire.

The Cuyahoga had long been labeled the most polluted river in America, perhaps on earth. Now flames danced across the surface, crackling and leaping into the sky. Residents along the river were warned they might have to evacuate. The heavy putrid smoke was stifling. It was hard to believe that a river could catch fire . . but anyone familiar with the stream wondered why it did not happen sooner.

There are many ways to kill a river. Burning is only one of them. Each year rivers are overwhelmed by silt from erosion, pollution from sewage, heat, chemicals, and industrial waste; their waters are choked by scores of dams and restrictive levees built in the name of progress. When we are not doing the dirty work ourselves as individuals, or collectively as communities, we finance such powerful agencies as the U.S. Army Corps of Engineers and the Bureau of Reclamation to do the job for us.

The average American city dweller, often insulated and out of touch with the natural environment, gives little thought to what happens to his body wastes once he has flushed the toilet. As far as he is concerned, this organic matter has magically disappeared from the face of the earth. Chances are, although it may have gone through a series of treatments to reduce its ultimate impact, it went into a river. And somewhere, downstream, someone drank the water.

The river, however, has remarkable self-cleansing qualities. Given the opportunity, and if not overburdened by too much waste, a river is more effective in cleaning its own waters than any filtering process engineered by man. The only trouble is that virtually all rivers near great cities are overburdened to the point where they have become simply open sewers transporting waste from one community to another. Already man's ignorance — or his indifference — relating to the matter is beginning to catch up to him.

FULFILMENT

by

Langston Hughes, Fields of Wonder

The earth-meaning
Like the sky-meaning
Was fulfilled.

We got up
And went to the river,
Touched silver water,
Laughed and bathed
In the sunshine.

Day
Became a bright ball of light
For us to play with,
Sunset

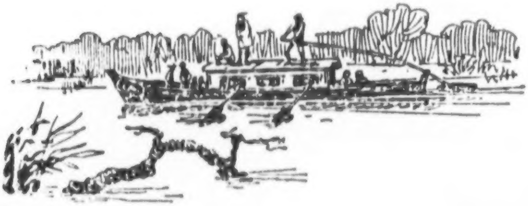
A yellow curtain,
Night
A velvet screen.

The moon,
Like an old grandmother,
Blessed us with a kiss
And sleep
Took us both in
Laughing.

YOUNG BULLFROGS

JIMMY WIMBLEDON listened a first week in June.
Ditches along prairie roads of Northern Illinois
Filled the arch of night with young bullfrog songs.
Infinite mathematical metronomic croaks rose and spoke,
Rose and sang, rose in a choir of puzzles.
They made his head ache with riddles of music.
They rested his head with beaten cadence.
Jimmy Wimbledon listened.

Carl Sandberg



The Osage is identified with the paddlefish, but the Platte is associated with another creature which dates back into prehistory, virtually without evolutionary change. It's the lesser sandhill crane, and thousands of them come to the Platte in late winter or early spring. It's a rendezvous on the route north from the wintering grounds in Texas, along the Gulf Coast, and in Mexico. Here they rest, dance, feed upon the surrounding farmlands, and choose a mate.

All winter the Platte is quiet, much of it flowing gently under a window of ice. Then suddenly on a February morning, that silence is broken by the incomparable and unmistakable bugling call—Karoo, Karoo—as dawn breaks over the land. The great birds, standing four feet tall, are back. They roost on shoals and inlets, and sometimes cast a gauze of shadows across the shallow Platte. By mid-March, some 200,000 of them have gathered here, pausing on their annual migration north; some fly six hundred miles nonstop. The red-crowned, plumed sandhills feed, court, and loaf, marshaling in early April for the final flight to their nesting grounds in Canada and Alaska.

The Platte is a remarkable stream. Washington Irving once said: "The Platte would be quite a river if you could stand it on edge." It is often described as the river a mile wide and an inch deep, and in many places this is indeed an apt description. During spring floods, it can be a mile-wide torrent of destruction, gulping farms and bridges. Usually, though, it is a rambling series of streamlets flowing erratically over great sand and gravel fans that are, in part, the remnants of a mightier Ice Age stream bed. Quicksands and shifting islands haunt its waters. Over it the prairie sun beats mercilessly throughout the summer—from April until October. This transparent ripple throughout its history has wandered and meandered as it pleased through the Nebraska landscape, finding little resistance to erratic changes in its course.

Cutting toward the sunset as it did, the Platte River was like a compass to those traveling west. Its valley was a flat, easy corridor to the gold fields and the never-never land of farms and orchards in California and the Pacific Northwest. It provided water for the wagon trains and timber for wood, shade, and repairs. But there were disadvantages too—the buffalo trails

American Rivers: A
Natural History by
Bill Thomas

RIVER MOONS

THE double moon, one on the high backdrop of the west, one on the curve of the river face,
The sky moon of fire and the river moon of water, I am taking these home in a basket, hung on an elbow, such a teeny weeny elbow, in my head.
I saw them last night, a cradle moon, two horns of a moon, such an early hopeful moon, such a child's moon for all young hearts to make a picture of.
The river—I remember this like a picture—the river was the upper twist of a written question mark.
I know now it takes many many years to write a river, a twist of water asking a question.
And white stars moved when the moon moved, and one red star kept burning, and the Big Dipper was almost overhead.

Carl Sandburg

The great river was considerably different back on June 17, 1673, when a French Jesuit missionary, Father Jacques Marquette, with Louis Jolliet, a Canadian fur trader, and five French boatmen paddled great Voyageur canoes down the Wisconsin River. Gliding along the left bank of the stream, they spotted a sandbar jutting from a steep bluff. Heavy clumps of golden willows obstructed their view beyond. Before reaching the sandbar, the cliff retreated to the left, and the current, now stronger, swept the craft from behind the willows and exposed suddenly a panorama that left them wondering if they were not seeing a mirage. For just in front of them opened up a magnificent river such as they had never seen before.

Marquette and Jolliet chose to follow it south; they were sure it would ultimately lead them to the Orient. But not finding this to be true, they became disenchanted with the great river and turned back. Far downriver, the Spanish had already explored the lower portions of the Mississippi; in fact, DeSoto died upon its banks near what is today Memphis. He is credited with the discovery of the river in 1539.

Regardless of its changes by man, the Mississippi and its tributaries remain an excellent habitat for wildlife. From its headwaters in northern Minnesota to the Gulf, the Mississippi is the greatest American flyway for migrating waterfowl. Canada geese, snow and blue geese, mallard, blue wing teal, and canvasbacks fill the skies during the months of October and November and again in the spring months of March and early April. On unoccupied islands along the river, bobcat and swamp rabbit and even coyotes and wolves still roam. Buffalo were once a common sight along the river, and whitetail deer are still common.

In the lower reaches of the river are alligator and great wading birds. The great blue heron is more associated with the entire length of the Mississippi than any other bird. Several rookeries are found along it, but they represent only a fraction of the number found in the 1930s and the 1940s. Bald eagles also fish the river, and during winter at a dam near Alton, Illinois, as many as one hundred eagles have been spotted at a single time perched in trees around the open pools just below the gates. They apparently gather there to fish in the turbulent water when the river is frozen at other places.

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Follow-up Ideas for Your Students

1) Invite a member of a hiking and/or environmental club to come into your classroom and talk to students about the club's activities and its accomplishments. What can students do to help; can they join, participate.

2) Look up in your local phone book the address of your state, county water environmental/pollution control bureau? What are the ratings of your rivers. What are some of the problems and solutions that the agency is attempting? What are some things your class can do to help publicize the need to protect the rivers? Have them send you literature to distribute. If possible, invite them to come in and talk with students.

3) Use a sandtable or large plastic-lined wooden box with dirt and a water-dripper to simulate a river and show erosion, or dam building and flood control. And to illustrate difference between a levee and a dam. Show how oxbows, meanders form by varying the angle of the box and the speed of flow of water.

4) Enrich their vocabulary by making a class or individual dictionary of river terms: meander, oxbow, delta, mouth, fork, estatuary, current, tide, island, mist, levee, earth dam, shoreline, brook, creek, brackish, saline, ford, crossing, swamp, coulee, branch, gulch, watercourse, outlet, basin, rapids, valley, point, shoals, cove, portage, marsh, pool, whitewater, pond, freshet, arroyo, tributary, channel, hook, headwaters.

5) Go through one of the Rivers of America series books and make a timeline of historic and cultural events relating to the river. Also take the WPA Guidebook about your state and go through it to find any mention of rivers and river towns and river lore.

6) Locate a city or town on a river and research and speculate about the importance the river played in its growth.

7) Investigate the origin of the names of your state rivers. Are they named after explorers, occupations, colors, local lore, Indian names? Categorize the names of major American rivers in terms of their origin.

8) Read Huckleberry Finn, Tom Sawyer, Life On The Mississippi and find sections about the rivers that appeal to students. Let them dramatize, illustrate with murals these excerpts.

9) What sections of your state are subject to flooding? Let students, working in small groups, find newspaper articles on these events and report back to class.

10) Let students organize a debate on the pros and cons of dam building and flood control.

11) Look through folktales of Pecos Bill, Paul Bunyan and others. Try to locate stories dealing with rivers.

12) Locate and highlight on a map of North America the major rivers and river systems. Identify their direction of flow and body of water they empty into.

13) Make a scrapbook of current events for the current year about rivers. What are some of the themes of these events - floods, water power, commerce, ecology?

14) Make a study of bridgebuilding from colonial times to present. Students can make models showing different types--using tongue depressors, toothpicks, wood scraps from lumber yard.

15) At your library, seeif you can locate a copy of Edward Tunis's book, Frontier Living. THere are sections of means of transportation, rivers and canal boats, beautifully and authentically illustrated. His other books are also worth examining. Another author/artist with much to offer is Eric Sloane. And I am sure there are others that you know about. Please drop us a note telling us about them so we can let other readers know about them.
Another book we just thought of is Phil Ault, Whistles Round The Bend: Travels On America's WAterways.

16) Locate through your library or music teacher a copy of Carl Carmer's Rivers Of America. With the help of the music teacher or some of your students who play instruments have your class select two or three additional river songs they would like to learn.

17) Man is the only animal that produces garbage and pollutes. Make an environmental and scientific study of how rivers handle the recycling of falling leaves, dying trees, animals, mineral matters to enrich and revitalize their environment. Utilize your science teacher to help students study these matters.

18) What are PCB's and where do they come from? How do they get into the rivers and how do they menace the rivers' survival?

19) Today acid rain is a hot political issue. Have students research, collect current events and hold debates over this problem.

20) What role do local rivers play in the recreation of your area, state? Invite members of local fishing, sporting clubs into your classroom to talk about the gifts and problems of the rivers.

New and Old Free Materials

New # 53 Eight songs of national elections and various presidential campaign songs from Donald Prockup's article, page 80.

54 A great current event roundup & followup to our Farm Issue, Volume VI #2. Four fascinating newspaper articles on the plight of the Family Farmer. One is from Newsday about the farmers on Long Island; a second, N.Y.Times is about five families nationwide who have lost their farms and how they are adjusting; a third from U.S.News about a hard hit farm town which is surviving; and a fourth from Newsday about Black farmers across the nation and how they're losing their land.

Send two 220 for each one stamps to cover handling and mailing costs. Do not send envelopes

Old All of the previous 52 free materials are still available to our subscribers. Send 2 220 stamps for each one or $12 for all 54. See issue #1 Volume VII, page 36 for information and a listing of all materials.

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Volume VII # 3 Spring 1987
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